

# THE FINE ARTS' JOURNAL;

A WEEKLY RECORD OF PAINTING, SCULPTURE, ARCHITECTURE, MUSIC, THE DRAMA, AND POLITE LITERATURE.

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## COLOUR.

### MR. HAY'S THEORY.

In the thirty-second number of the FINE ARTS' JOURNAL, we offered to our readers—not what we would entitle a new system of colour—but rather an arranged series of hints, that claimed the attention of the artist from their analogy to the doctrine of interval that has been adopted universally in regard to musical sound. These hints were not meant to be received as dogmas, but were merely proposed as a basis upon which such a class of experiment might be founded as would accumulate experience in an arranged succession. We do not believe, ourselves, that works of imagination may be so entirely constructed upon preconceived precept; for even the science of sound itself has been, and is, subject to a succession of modifications, according as the wider range of its resources has and does become more fully comprehended. It is well known to its professors that what has been considered an unallowable dissonance at one period, has, at another, been so far authorised by discovered preparations as not merely to be received with toleration, but with welcome. So it is with colour; the sentiment of effect required is the first consideration; and that which to the artist is most necessary to know is, what are the consequences of certain combinations? He will not receive these consequences upon the "I say so" of any man, but will see himself before he will approve. The hints we have offered are not, therefore, intended to control the artist's fancy, but to refresh, and, it may be, at times, correct the imagination, which is too apt, in every man, to be consecutive and repeat itself. Let him, therefore, examine carefully all that we have produced on the subject, and either use the chords themselves as they are described, or modify to his

own perception the associations they produce. Direction for use is a quackery that we do not pretend to impose upon our readers, and we are well aware that merely using these diatonic scales or these chords of colour will no more make a picture without the aid of that sufficiency of tact that stamps the artist, than will merely using the diatonic scales or chords in music make the concerto. The manner in which they are applied is everything in both professions; and the bounds of our ambition has been to impress upon the artist the suspicion that there is an analogy in the construction of these scales and chords that may be useful to him to study.

Our determination to refrain from being dogmatic upon this subject is strengthened by a conviction we have long entertained, that too much of absolute theory is often injurious to the practical artist. We have known a great deal of valuable time to have been thrown away in the vain search after some short cut to high art. There is, however, no equivalent substitute of trick for labour in painting, or, indeed, in anything else; and theory must, to be of use, arise from the classification of experiments that, having been repeated in reference to the same rules, have produced an uniformity of results. We would therefore protest against the chords and scales of hue being received as more in value than those of sound; and to illustrate that value, also by analogy, we will again refer to the sister art.

Some eight-and-twenty years ago, a revolution was threatened in music by the promulgation of what was called Logier's system for teaching thorough-bass. What had been, till then, looked upon as a difficulty only to be overcome by a certain number of grave-pated savans, was discovered by John Bernard Logier to be so absolutely self-evident, that children of five or six years of age were made to imbibe it like their pap. All the abstrusities of the figured bases, and the various preparations of discords; the complexities of resolution, suspension, retardation, and inversion; diminished fifths, flat sevenths, and minor thirds, were, every one of them, so completely simplified by this new method of vaccinating with intelligence, that provincial professionals of half a century's standing as teachers, were compelled to acquire the new principle of communication; and, paying their hundred guineas to the inventor, were humiliated to receiving their first lessons from children that could scarcely articulate the language with distinctness in which they taught their overgrown pupils. Spohr, the celebrated violinist, sent by the Prussian government to inquire into this matter, remembered for a long time his astonishment, when he had set down upon a large black lecture board a theme for harmonisation to three or four of these babies, on seeing each of them take a bar to itself and add the parts as fast as

their little fists could move the chalk they did it with. It was thought then by some that the perfectability of music was at its advent, and that the creation of sweet melody would become from that time a matter of simple volition. Indeed more than one schemer wasted much of cogitation upon various combinations of wheels and pulleys for doing the thing in a large way by machinery. The thing, however, turned out differently; it was found that beautiful melody could not be concocted by mere grammatical direction either by the man, or the machine; and we have yet to hear of a great composer upon Logier's system. The children, while avoiding grammatical error, did never stumble upon imaginative excellence; ideality and arithmetic being distinct operations of mentality. The invention was therefore discovered to have entirely fulfilled its mission when it told what must not be, to be correct; the method of deciding what should be, to be beautiful, being a matter lying without its range.

The discovery of those principles that enable the composer to excite at will the admiration of his hearers not having hitherto been accomplished in music itself, with all the assistance of its very complete and generally received theory, it cannot, reasonably, be expected that the mere analogy of its regulations will produce such a result for the painter. Any theory of colour must therefore be considered but as the grammar of a language; in reference to which, a work may be entirely without fault, and yet presents not the slightest particle of information, and be, from the beginning to the end, a tissue of dulness and absurdity.

Mr. Hay seems to arrogate for his theory of colour something more than this; for, in his communication, inserted in our last number, he replies unhesitatingly to our query of "In what does beautiful colour consist?" by "using," as he says, "nearly the same words that I have used in some of my published works." Now, if Mr. Hay will look back to that number, he will observe that in the paragraph that follows that query there is the following remark:—"This query will, no doubt, be responded to by a multitude of replies; and none will be so ready to reply as those who have thought least upon the subject." We are of course not going to place Mr. Hay in this category, because we know that he has devoted much time and some ink to the matter; but we have a right to say, that whatever thought he had devoted previously to reading the article to which he has referred, he has devoted very little to the article itself, or he would not have considered that he had sufficiently replied to an impugnement of his work by reproducing "the same words" that he had used in the work impugned, without replying also, specifically, to the accusations of error, in him and others, of which the article itself was composed.

Now, either Mr. Hay founds his system of

colour upon an analogy with musical sound, or he does not. If he does not:—let him not confuse his system by the so frequent use of musical phraseology. If he does:—then let his analogy be complete; or, at the least, if he varies by exceptions, let him furnish his reasons for such exceptions. We have described to our readers the principles of construction of the diatonic scale used by musicians, and have also constructed a series of scales of colour upon the same principles of interval. Have we succeeded? And, if not, in what respect have we failed. Let Mr. Hay show to us in what we have differed from the principles of music in our selection. We believe this could not be shown; and shall assume that we have constructed our diatonic scales of hue upon the same principles of interval that govern those of musical succession. If we are right, then is Mr. Hay entirely wrong.

Our diatonic scale of yellow is as follows:—

Yellow,	Blue purple,
Orange,	Blue-green,
Crimson,	Yellow-green,
Red-purple,	and Yellow.

That is seven distinct hues and the octave of the key note.

Mr. Hay's diatonic scale of yellow, according to his own showing, is as follows:—

Yellow,	Red,
Green,	Orange,
Blue,	Yellow.
Purple,	

Mr. Hay's chromatic scale of half tones, is as follows:—

Yellow, yellow-green, green, blue-green, blue, blue-purple, purple, red-purple, red, red-orange, orange, yellow-orange, yellow.

While his diatonic scale is—

Yellow, green, blue, purple, red, orange, yellow.

Here it will be observed that Mr. Hay has the same number of hues in his chromatic scale of colour as is given in the musical example above, that is, thirteen; while the diatonic scale he derives from it contains one less than the musical diatonic scale; and that the intervals are all whole tones, or double those of the chromatic scale, while the intervals of the musical diatonic scale is varied by half tones. Here are also seven notes instead of eight, the seventh being a repetition of the first; and, what is worse, his true fifth is not in his scale at all.

The diatonic scale in music would select from the chromatic scale

1—3—5—6—8—10—12—13.

Mr. Hay's scale of colour would be

1—3—5—7—9—11—13.

Thus, taking Mr. Hay's chromatic scale as he has presented it to us, we show him at once his error; that is, if establishing the fact that he

Yellow, yellow-green, green, blue-green, blue, blue-purple, purple, red-purple, red, red-orange, orange, yellow-orange, yellow.

1	2	3	4	5	6	7	8	9	10	11	12	13
Yellow,		green,		blue-purple,		red-purple,		red-orange,		yellow-orange,		yellow.
1		3		5		7		9		11		13

The diatonic scale being—

Yellow, green, blue, blue-purple, red-purple, red-orange, yellow-orange, and yellow.

or seven hues, and an eighth, the octave to the first or key hue. It will be seen at once that a scale so constructed can have nothing in common with Mr. Hay's scale of six notes, the seventh being a repetition of the key note; for we cannot in this case make use of the term octave at all. Let us next observe the consequence of such a scale upon the chord of the key. The chord is

That is six distinct hues, and the seventh a repetition of the key note.

To a musician the error of Mr. Hay is made evident at once, by the mere statement of the number of tones or hues in his scale; but we will also show the foundation of his error before we leave him. In the first place, however, for the benefit of the non-musical, we will give the musical chromatic scale, consisting of twelve subdivisions, called by musicians half tones.

C C# D D# E F F# G G# A A# B B# C

From this we will derive the diatonic scale of C natural, being—

1	2	3	4	5	6	7	8
C	D	E	F	G	A	B	C
1	2	3	4	5	6	7	8

It will be here observed that there is double the interval between each of the other tones to those between the third and fourth, and seventh and eighth of the diatonic scale. That is, between E and F, and B and C, there is but the chromatic interval of half a tone; while between C and D, D and E, F and G, G and A, and A and B, there is double that interval or difference, or a whole tone to each. Now, if Mr. Hay asserts, that his scale is constructed with reference to musical analogy, we should find that his diatonic scale of yellow would have the whole and half tones in the corresponding places to the above examples; but it has not.

has quitted analogy with music be allowed by him to be an error in his system.

Either, therefore, Mr. Hay's system of colour has no intended reference whatever to analogy with musical sound, or he is entirely in error in reference to such analogy; and what he has been receiving himself, and teaching to others to be harmonies, from having persuaded himself that they were founded upon the rules contained in a science of which he did not know enough, are absolutely dissonances and out of tune with one another. His book is, therefore, a promulgator of false knowledge, that it will become a task to those who have accepted it to unlearn.

To demonstrate more completely the errors of Mr. Hay's theory, we will take his chromatic scale of half tones, without assuming for or against its correctness, and will show to him how, according to musical analogy, his diatonic scale should have been selected.

and red-purple. Hence, then, we find that Mr. Hay's scale and chord is not agreeable to musical analogy, and that the difference of half a tone has been allowed in one of the notes of his chord of the key of yellow. We do not know whether Mr. Hay is at all gifted with a musical ear; but if he is, let him sound a chord composed of C, E, and F#, and he will at once find that an insupportable dissonance is the result, and that the combination is not harmony; and, as a consequence, not a chord at all. If there is an analogy between oral and visual perception in this matter, and as both Mr. Hay and ourselves have assumed such to be the case, it must, in this discussion, be taken for granted—then would the effect of the false chord in colour of yellow, blue, and red, be as disagreeable to the eye of a just perception of colour as C, E, and F# upon the pianoforte would be to the delicate organ of a musician; and, as a consequence, could neither be harmonious nor agreeable.

Mr. Hay will now understand us, when we referred to these discrepancies in theory as having "very naturally occurred from the circumstance that certain writers having applied themselves to the science of harmony in music, for the purpose of illustrating the science of harmony in painting, have just acquired what they thought would be enough for that purpose, and no more. They have thus received certain propositions in the one art as positive, which are but relative; and, by analogy, have carried with them the error so obtained into the other art they have made that error illustrate."

Unfortunately for Mr. Hay's theory, the foundation being rotten, the entire building that he has reared thereon is, of course, equally untenable, and his binary and ternary mixtures evaporate as untrue. He must, therefore, give up at once all pretence to analogy with the principles of music, or give up the notions of primary colours with which he alloys them. In the harmony of hue we have nothing whatever to do with primary colours, as Mr. Hay uses the term. The chord of yellow-green, scarlet, and purple is as distinct in its harmonic differences as the blue, yellow, and scarlet of the chord of blue, or the yellow, crimson, and blue-purple to which he objects, from figures, in the chord of yellow.

Here we again assert that Mr. Hay must either take the musical analogy as it is, or give it up entirely; and if he does give it up, he must provide himself with some other authority to give respectability to his dictum; the simple, "I say so," of any man not being sufficient to establish a theory for which no test but opinion has been provided.

Mr. Hay seems also to labour under another species of misunderstanding in musical nomenclature; which is, that a scale of what he calls primary and secondary colours, is a scale of melody only, and that a scale of mixed colour is the true harmonic scale. This is a confusion of terms. Let Mr. Hay provide a new term for his broken colours; but the word melody in music is a succession of sounds to which we have nothing in painting that will correspond. The effect of a picture is seen at a glance, and its various colours succeed or otherwise, in making a harmonious whole; the three colours of the chord seen together in their greatest purity and most exact interval, form the perfect harmony of the key, without the necessity of those modifications that destroy brilliancy. However many the components in one hue, it cannot by

composed of three notes of each key, being the third, fifth, and eighth of the scale. It will be seen at once that Mr. Hay's scale will not afford a chord so constructed, for he has no eighth; but allow him to substitute his key note, yellow, and to add the third and fifth, we have yellow, blue, and red. But the proper chord of the key, according to musical analogy, would be yellow, blue,



itself be a harmony. The breaking of colours is, however, the second stage of progress of the artist; but it is an absolute necessity, previous to any hope of success in that department, that the first step should not be one from which he may have to retreat.

The diatonic scale of the musician is selected with reference to variety in interval; and counting the half tones, the dividing intervals of its chord 4, 3, 5. Mr. Hay's chord is 4, 4, 4, and, consequently, consecutive and monotonous in its interval, as being in all cases a repetition of difference. The result of this is that Mr. Hay has but one scale, while music has twelve; for transpose the blues and reds, and yellows of Mr. Hay's mistake in music, and the same colours make the chord. Thus in the scale of yellow, we have

Yellow, green, blue, purple, red, orange, and yellow, the chord being yellow, blue, and red.

In the scale of blue, we have  
Blue, purple, red, orange, yellow, green, and blue, the chord being blue, red, and yellow.

In the scale of red, we have  
Red, orange, yellow, green, blue, purple, and red, the chord being red, yellow, and blue.

Why, yellow, blue, and red; blue, red, and yellow; and red, yellow, and blue, are all variations of the same chord, and all must belong to the same scale; and this blue, red, and yellow, is made to represent the C, E, G of the tonic scale, as we asserted in the article referred to, and constructed with so little art, that this repetition of chord renders modulation into another key impossible. But Mr. Hay has, or believes he has, discovered a resource in this difficulty. He would establish the pretensions of each of these colours to a separate key, by alloying the brilliancy of all the others with its individual hue; and, in a picture to be painted in the key of red, Mr. Hay would alloy every other colour in the picture with the said red, as its key note or tonic. The foxy hue of such a picture must be pleasant too look upon! We are almost led to suspect that Mr. Hay has taken his theory of music from the bagpipes, and that he would use the tonic as what we believe is called the drone; which he considers absolutely necessary as the harmony of a musical instrument.

Let us oppose to Mr. Hay's three scales, and their chords of blue, red, and yellow, the three scales and chords that, by orthodox rule, are obtained from the chromatic scale, with all their variety of interval; and it will be seen that both scales and chords present a marked difference in effect. The scale of blue is

Blue, green, yellow, orange-yellow, scarlet, red-purple, blue-purple, and blue.

The chord, blue, yellow and scarlet.

The scale of yellow is

Yellow, orange, crimson, purple, blue-purple, blue-green, yellow-green, and yellow.

The chord, yellow, crimson, and blue-purple.

The key of scarlet would be

Scarlet, red-purple, blue-purple, blue, green, yellow, orange and scarlet.

The chord, scarlet, blue-purple, and green.

Now, compare these chords with those of Mr. Hay:—

Mr. Hay's chord... Yellow, blue, red.

Our chord ..... Yellow, crimson, blue-purple.

Mr. Hay's chord... Blue, red, yellow.

Our chord ..... Blue, yellow, scarlet.

Mr. Hay's Chord... Red, yellow, blue.

Our chord ..... Scarlet, blue-purple, and green.

Let, as we said before, any artist with a perception of colour, essay these combinations, and he will find that either of them is far more capable than the mere blue, red, and yellow, whose coalition has been rather derived from the circumstance of their complementary relationship, than any reference to the harmony of variety in difference that is the base of musical composition. There is a common-place harshness in the open opposition furnished by blue, red, and yellow, that, combined with the perpetuity of repetition attached to its acceptance as a chord, refuses for it the universality that it has claimed so long as a harmony.

In reference to the illustration of argument by coloured diagrams, we must repeat what we have before asserted upon that subject; that it is impossible to produce a work of a certain number of copies that shall, throughout, be so exactly in tone as to represent effects exactly; the variation in a hue that might be pointed out in different copies from each other, would destroy all the delicacy that the musician will at once comprehend to be necessary in these matters. We are, in consequence, suspicious of the perceptions of those who rely much upon the contrivance; and, we are not, therefore, surprised to find that Mr. Hay knows absolutely nothing of the theory of music, as his diatonic scale of seven notes is of itself sufficient evidence. Let Mr. Hay carefully read over what we have said upon this subject in No. 32, and well understand that it is not so much upon the absolute sound, as upon its relationship in interval with the rest of its scale that either harmony or melody depends. Let him then consider that the musical chord is not founded upon the complements of two, but of three notes, and he will find that his whole theory wants reconstruction; and that, so far from the "tuning of the three primary colours," being "easily performed," they are not in tune at all, nor never can be, for the complements of the three are not in harmony.

Our readers may ask of us the question why we refer to music at all in this matter, and why colour should not have laws of its own, without going to colour for a legislator? We reply that we believe the laws of harmony to be common property, and that by them the universe has been regulated. The reason that they have been made more apparent in music than in anything else is, that music has nothing else to refer to. It is so little of an imitative art, that it is rather regulated by the accumulative observation resulting from experience than likeness to any natural model; and these accumulated observations having, by little and little, enlarged themselves into a complete code, men have noticed that other things than sounds were subjected to similarity of government. Indeed, so far from its being a novelty to connect music and painting, the first has in some instances made use of the phraseology of the latter; and it may not be rash to suppose that in the early ages, when the science of music was more simple and elementary than it is at present, it was better understood by painters, and its canons more easily applied to their art. However this may be, we are ourselves believers that the accomplished painter may escape from much of tautology in colour, if we may be permitted the term, by examining carefully the construction of musical scales, and the chords to which they give rise.

H. C. M.

## MUSICAL EXPRESSION.

A CHANGE has, to a certain extent, come over the face of things. Up to this time our audiences have been satisfied with the mere mechanism of music. Any singer or player who arrived at such a pitch as to execute almost impossibilities was received with all the demonstrations of enthusiasm. The case is, however, altered. The rage for mechanical difficulties seems to have passed away; the public, satiated with the wonders of a Paganini and Thalberg, now turns its attention to a higher order of excellence; mere skill cannot command the admiration it once excited, and there is a feeling gone abroad which seeks some realisation of its aspirations. The exquisite warblings of the cantatrices are coldly listened to, but let one passage be uttered with the appropriate passion, and sympathy awakes a corresponding sentiment.

We have before touched upon this subject, with the view of creating still more attention to this gradual development of a still higher feeling for the musical art. Abounding, as we now are, with all the great talents of the day, each one trying to secure, if possible, to itself, the approbation of the audience, it becomes clear that mechanism, the utmost resort of mediocrity, must yield in the strife to a more intense power. Nay, so far has this tendency gone, that we gladly put up with some little deficiency in mechanism if but one spark of genius burst forth to show the mind within. Nor is this displayed only by the contending factions of the rival operas. We have found that even at the Philharmonic, where the audiences seem, for the most part, enamoured of mere mechanical skill and contrivance, even there its power is on the wane. All the execution of Viouxtenps fell like a dead weight on the auditory nerves, unaccompanied as it was with one spark of feeling; and only on last Monday, the *acmé* of vocal mechanism, as exhibited by Me. Dorus Gras, failed to excite enthusiasm; and yet the self same *scena deservant*, a few years ago, was received with all the madness of enthusiasm. That skill which can be rivalled by combinations of inanimate substances, has had its day; it will be forgotten; perchance, ere long, some wonder may be excited that it should ever have been able to command attention.

Feeling or perception of the beautiful is what is now demanded of one who aspires to enthral the audience; not a volume of notes, but that inspiration thrown into a few; nay, into one; where the sound is only an echo of the sense, and it forms a subject of inquiry whether or no art can administer to this. There are some, and those form a large class, who are all for the inspiration of the moment; we, on the contrary, find so much dependant on mere rule, that we cannot assent to such a proposition. What? exclaims one; rules for expression! We shall see.

Take a piece of music; an air for instance, no matter what; it is of course divided into bars, its rhythm; and we have been hitherto told that the first beat is the accented part, and, in common time, the third also. This is an outrage upon common sense, as the smallest reflection would have shown. It is a fact that no musical phrase ever ends with the bar, or on any beat of a bar, but on an intermediate interval; that is, let us take common time; no phrase ends on the last place of a bar; but is invariably carried through to the next bar, and so frequently ending on the first beat of the bar as will warrant us in making it take the place of a rule. From this, it is clear that the first part of the bar must be unaccented;

for it is a resolution the note before or last of the preceding bar, being the *appoggiatura*, or note, leading to the resolution, and which is in reality the accented note. As this, then, is clear with regard to the end of a musical phrase, it may be assumed as an axiom that in any given phrase of bars, the fourth or last beat of the bar, is the accented part, resolving on the first part of the following bar; in consequence the second beat springing from the resolved first note of the bar is thus in itself an accented note, being an *appoggiatura* on the third; so that in reality, so far from the first and third being accented parts of bars, it follows, almost as a matter of demonstration, that being resolutions, they are necessarily unaccented; and, consequently, that the second and fourth are the really accented notes, being those that are resolved; so that however necessary the beat of the first and third is for the time, as far as the rhythm is concerned, they are clearly unaccented.

Now let us pause, and consider the effect this rule would have upon playing; and we shall then really discover what terrible havoc has been, and is, made with music, by attention having been paid to the hitherto laid down rules for accentuation. In the first place, the very position of the first note of a bar gives it a power, which also, in some degree, attaches to the third. By accenting slightly the second and fourth, we gain a fullness or volume of sound, which cannot be attained by accenting the first and third; for in this case, the intermediate sounds are lost; whereas by accenting ever so slightly the second and fourth, for they are *appoggiaturas*, they act with power on the first and third, which, as we have observed from their position, have a certain command; and there is this clear consequence, that the accents will invariably fall rightly to the final close. This rule not only belongs to airs, but to every description of music, even the most ordinary bass accompaniment to an air; for the passage must end on either the first or third part of the bar. The preceding note is, therefore, an *appoggiatura*, and takes the relative position of the fourth part of a bar resolving on the first. We have confined our observations to common time, but the same rule applies to all music.

Having thus shown that the present rule of taking the beating of time, as the rule for accentuation, is entirely erroneous; and having also shown, as a consequence, that the second and fourth are the really accented notes of a bar, we may deduce from thence rules for giving expression to every musical phrase that occurs, with all the varieties of notation. Take a dotted note for instance, the short note that is usually supposed to belong to it, must act as an *appoggiatura* to the note that follows it; for it is clear that no dotted note can end on a beat, as it takes a portion of the next note. The short note following, therefore, leans on its succeeding note, which, as a general rule, must be on the first or third place of the bar; and the necessary deduction is that a dotted note ends a musical phrase. Take, on the contrary, a tied note, which ends mostly either on the first or third place of a bar, the sound sustained must be carried on to the following note, which, in itself, is an *appoggiatura* to its successor. We have thus two different accentuations from precisely the same relative value of sound, i.e., a dotted and a tied note. The same rule is applicable to every description of musical notations, double notes, syncopations, turns, &c., &c., which any

one with a perception of the beautiful will find will give to any passage whatever a reading which the present rules cannot give it. That many of the first-rate singers and players do actually adopt the rule here laid down may be easily known by hearing them. All we have endeavoured to do is to show a cause and a reason, and we have found it to consist in a rule diametrically opposite to that generally adopted. To say that rules will give perception of the beautiful is absurd; but we may affirm that *ceteris paribus*, any one who attends to those rules for which reasons can be found, will produce an effect, where another will make nothing but confusion, and this may be applied not only to singing and solo playing, but may be brought to bear on the mighty mass of an orchestra.

In thus propounding what may be considered a new doctrine, we do not claim for ourselves infallibility. On the contrary, we profess merely to throw out this as a hint which may perhaps be taken into consideration, for we have advanced nothing for which we have not either actually given, or at all events attempted to give a reason; this being the case, all we ask is a fair and impartial trial of the doctrine advanced, and shall be only too happy if by merely advancing it, we shall be able to produce a discussion upon a topic which cannot fail to be interesting to every lover of the musical art, namely, its expression.

C. J.

#### THE ETIQUETTE OF THE PRESS.

It has been alleged against the FINE ARTS' JOURNAL that it has been conducted upon something too much of an aggressive principle, as regards its contemporaries; and that it has, by indulging in such a disposition to attack, made a precedent for so much of novelty as would, if adopted generally, undermine that etiquette which has for a long period been considered as indispensable among literary men. It appears, according to the code supposed, that literary persons, upon literary matters, may be allowed to infuse any quantity of gall in their attacks or their replies; they may be caustic or virulent, satirical or abusive, as they are most capacitated to excel in the use of such figures of rhetoric as belong to the department they select in which to be offensive. Thus, if one literary man attacks another, the process is justified by ample precedent; and that the attacked may reply is also allowed by precedent as ample. Nay, even a third literary man may intrude his pen in the *melée*, and etiquette remain undisturbed. It is still a family matter, and everything is so far *en regle*. But if a literary scribe, no matter who, chooses to attack any member of a profession not his own, or even the profession itself, the etiquette of the matter is, that he be left to do as he lists, the subject not being discussable between scribe and scribe.

Under this arrangement the writer in any newspaper or periodical may assume to himself the right to domineer over the profession of the actor and the artist, even as a profession; and first making for it certain regulations, try its followers by reference to such rules, and then condemn them unheard, for not having at once been guided in their intentions by regulations so prepared for them. Had the writer attacked any branch of literature in this manner, he would be at once replied to by the parties so attacked; but a profession not literary is supposed to have no representative among literary men, and it is moreover considered an impertinence in any writer to inter-

fere in its defence. It is assumed that it is a matter of mere opinion among the fraternity, and that the "I think it" of any one is equivalent to the "I think it" of any other; the "I know it" being no where existing. Now, this "I think it" affords an extensive field for error; and while the guarantee against flat contradiction, provided for by the supposed regulations of literary etiquette, continues, absurdities the most monstrous are propounded by every individual that thinks he can think upon any subject, no matter how trifling may be the amount of his preparatory acquirement.

The fine arts have been, from some cause or other, the selected prey of a numerous class among these small scribblers, its members having been supported in their assumption by their mutual knowledge of the general ignorance in this matter that reigns among them; and this has caused an agreement to be tacitly but generally understood that each shall let the other alone. They are all in the condition to leave the fact of two and two make four an open question—some holding that it is three, and others thinking it may be five; but they all agree that it is at present so much a matter of opinion that any dispute upon the subject would rather more unsettle the question than set it at rest. On almost every artistic topic this is the state of parties among literary men. They still consider that to be opinion which those who are educated upon the subject know to be fact; and they believe their own ignorance is an evidence that such fact is nothing but an opinion in another, taken up by chance and supported by obstinacy. There is also another bulwark that has been useful to these parties. When a reply is extracted from those who know, it is most generally from the artist himself who has been attacked; and it is, of consequence, liable to the aspersion of being mixed with the alloy of self-appreciation, and, therefore, that what he asserts does not belong to general principle so much as to the individual fancy of the man; or to what it is convenient to him to support at the time. It also confers so much of a sort of credit upon the critic that has provoked him to reply, that little risk is incurred in this direction, the artist preferring to remain silent, and to leave the absurdity to the oblivion awaiting it.

This calculation of comparative safety has had the effect of causing critics on the fine arts, whether in our diurnal press, weekly, monthly, and quarterly periodicals, or even those who publish octavos upon the subject, to be, perhaps, the most careless of what they say of any that contribute to our current literature. The wildest visions of the least knowing are made to represent the truths of art, and its very terms are confounded with such childish flippancy as to still more confound what is to so many at the first obscure, that we do not believe that a single work has ever been published in this country, excepting such as were written by artists themselves, that has contained an explainable idea upon its principles. Artists, however, have little time, and, in general, less inclination, to write, and their books are consequently few. Neither is, in every instance, an artist capable of producing the principles upon which he works, for there being in no other profession such a division of labour as in that of an artist, he is, as an individual, very apt to perceive distinctly but a part of the great whole. No other man ever united so many of the principles of his art as Titian, and he refused to teach. That there



are many principles applicable to every branch of painting is not a matter for doubt; but not one of these was ever discovered by the merely literary; and artists generally confine themselves to the application of those principles to their particular department. That Mr. Mulready knows, and could tell a great deal is a certainty, but what would your literary critic say to such information? He would revile it as mechanical; and why? because it would be at once comprehensible to the painter. There would be no affectation of metaphysics or maudlin poetising. It would come directly from actual observation; without admixture with the flimsiness of mere supposition. The flourish of alliteration would present more attraction to the most of these writers, than the most valuable information conveyed in a plain statement that presented no more than its meaning.

The whole foundation of this mischief arises from the growth, during our period, of a new species of domination that has insinuated itself gradually into a gigantic influence over all and every department of human affairs. This new principle has arrived at its present maturity without sufficiency of training in all its individual capacities, and we find that while it uses its powers in some cases with advantage, in others its effects are not beneficial, if they are not positively mischievous. In the construction of the limbs of man, we find the provisions contrived that we should desire to see added to the various limbs of the allegorical being to whom we allude. Thus, in the human form there are what are called opposition muscles, that, beside acting in their own behalf, prevent the too much of power that would be consequential to their absence in those with which they are in antagonism.

The domination we would see so improved is that of the public press; for though we have no objection to admit that in many of its departments the antagonism that we desire has been provided for by the politician; yet there remain many more in which it does not make itself felt. The etiquette of the press has been invented to put off its existence; and we have, upon principle, refused to subscribe to the regulations there assumed to have been established. The press should be the representative of public opinion; this it cannot be unless every portion of the public is there sufficiently represented. At present it is little more than a means of promulgation for the opinions of literary men, and the artist is not represented at all by those to whom he would be willing to delegate the trust. We do not assume to ourselves to have received such a trust; we would but introduce sufficiency of discussion into artistic questions that the mere word-monger should not be able to calculate upon absolution, without penance, for every one of the enormities he permits himself to commit. Let your public teacher be once made fully aware that if he advances what is not true, he will surely be contradicted, and he will be compelled to inquire before he prints. Let him well be assured, that any hasty assertion is liable to the exposure of its errors; and perhaps hasty assertions will not be so frequent as heretofore. And let editors understand, that in order to criticise it is necessary to know, and they will take more pains in the selection of writers.

If a question is mooted in the newspapers relating to the legal profession, there is at once a nest of scribblers disturbed; for the body of lawyers has attached to it a vast number that have nothing else to do but write. Let the medical profession

be attacked, and there is another nest distributed; for there is also a large section of that that has very little else to do but write; but the body of artists is composed entirely of workers; they are all employed, professionally employed, perhaps not always profitably, but, of a certainty employed. Thus it has been, and is, that the painter's interest, and, with the painter's interest, the respectability of the country, as it relates to its pretensions to rank with the rest of Europe in a refined perception of the beautiful, has been trampled upon, rather than sustained, by those who have undertaken the department with which he has to do.

Literary persons that know anything beyond turning a period, are employed in the department of their knowledge; but the slip-slop of letters, those that have merely acquired smattering in the humanities, and have never thought of applying their acquirements to any division of literature, are sure to quarter themselves upon the fine arts, as being that section of composition in which their ignorance is most likely to escape detection. They believe the world in general to be as unlearned as themselves in the matter, and they know that the artist will not denounce them. There is no other branch in which such ample immunity would be provided; and there is consequently no other branch that has been so much exposed to their inroads. We have, therefore, endeavoured to break through the barrier that has enabled so much unfitness to triumph so long; and, we rejoice to say, that our endeavour has, in several instances, been effective. We have witnessed marked improvements during our short existence to have taken place in several periodicals that we could name; and even the *Morning Post*, whether from a change made in its contributor, or that more attention to the matter has become imperative, has substituted a reasonable character of criticism in the place of the insane twaddle with which its articles upon art were so unfavourably remarkable.

One very great mischief arising from intrusting to insufficient parties the task of estimating endeavours in the fine arts is, that besides the fault of ignorance, that of corruption is sure to be a consequence. We know that one of the *soi-disant* critics upon the arts, whose absolutism has been so much disturbed by our periodical labours under the accusation of levying contributions on young artists in the shape of specimens of their pencil, which are presented, as a sort of peace offering, to purchase his good report. If this man possessed that sufficient knowledge of the matter that would make his assertions on various occasions intellectual untruths, then would his conduct deserve even more of reprobation than at present; but when we know that his knowledge of the subject is so limited, that his praise or blame, though wrong, may not be positively against his own opinions from the circumstances of an existing impossibility that his opinion could be anything beyond a guess, his moral guilt is not so enormous as it would appear when associated with more of positive education in the matter.

He is in the position of a very large portion of the picture-dealing fraternity, who, when they assert that the work they are selling is a Claude, a Murillo, or a Wilson, are not sure but that they are right, although they have no other authority but chance in their favour. He, however, who knows that the truth of what he says is impossible, is a shade or two more of a knave on such an occasion. This is why so many picture-dealers

make fortunes, who know nothing of art, while so many excellent connoisseurs have lost large properties in such speculations. To get money as a picture-dealer, it is necessary to have a conscience that presents an elasticity in proportion to the learning possessed. Consciences of such a description, are not so numerous as it is supposed, and, as a consequence, where they occur, the pecuniary advantage to their possessor is proportional.

But to our critics: Is it not reasonable to calculate that while the mind is balanced by obscurity of thought arising from this want of knowledge of principle that would explain intention in a picture, that the balance would be turned one way or other by any, even the slightest extraneous influence? Here would the corruption have its venom extracted. The ill-doer would be unconscious of harm, and only cognizant of having conferred a benefit on another, while obtaining for himself a gratification. We might illustrate this matter very remarkably by enumerating the list of newspapers that have lent their names to grace the advertisement, of what we designated, at its first appearance, as a hoax. A picture purchased in the neighbourhood of Oxford for some eight or nine pounds, and which does not present a single characteristic of the painter to whom it is attributed, either in handling or effect, and moreover is not a portrait of the man it is said to resemble at all, is surrounded with scenery and decoration costing some fifty times the price given for the picture itself; and the field is taken at the commencement of the London season with an intention of selling the work for a sum that shall, besides covering expenses, amply recompense the pains taken by the speculators. The undertaking has two points in its favour. First, the gullibility of the public; secondly, the influence of the press; upon whom the parties reckon with some certainty from the knowledge they possess that the succession of advertisements proposed will be a motive for favourable notices. But their third and greatest reliance is upon the fact that the press knows nothing upon the matter, and that the unknown contributor will receive the facts as they are by them stated.

The exhibition is prepared, the press is invited, and immediately that each newspaper receives an advertisement, it furnishes a critique, from which the speculator selects such passages as are most favourable to the opinion he would establish. We do not accuse the parties to this hoax of anything beyond ignorance in the matter. If they would defend themselves from that then must their knavery be made a substitute, and what might be at first designated a silliness of supposition will assume the character of a conspiracy.

THE TRUNKMAKER.

#### METROPOLITAN IMPROVEMENT.

THE meeting which took place at the rooms of the Society of Arts, for the purpose of taking into consideration the propriety of erecting a monument, suggests, at the present moment, the idea of making some general demonstration for ornamenting our great metropolis with the statues of the most eminent men of the past and present ages. However appropriate one may be to such a man as Caxton, the history of our country furnishes the names of men who are equally fitted to be associated with him.

The few statues that do exist, have been placed for the most part in situations but little calculated

either for ornament, or even for the publicity which they should present; while another class of them are not only not ornamental, but are positively a disgrace to the city. We allude to the Nelson Monument, the Duke of York's Column, and other such specimens of *good taste* with which our metropolis has of late been inflicted.

Our contemporary, the *Buider*, in allusion to the Caxton monument, has grown unusually eloquent on the subject of statues.

"We would have every available nook in the metropolis filled by a statue; the centre of our squares, the intersections of our wide roads, the parapets of our bridges, the halls of our public buildings, should present the lineaments and the mind, in enduring marble, bronze, or stone, of all our great captains, in the fight between light and darkness, ignorance and wisdom, human happiness and misery. Nor should this be confined to the metropolis; our provincial towns, many of them larger and more important than some states, should adopt the same course; and in addition to men of all time and all nations, set up especially their own notables to honour the past, and stimulate the coming."

We agree in some respects with some of the sentiments contained in the above quotation, though we question whether some of the localities pointed are such as would be desirable. In the centre of squares, for instance, who would see them but the few who are privileged to walk in them? on the parapets of bridges they certainly would be seen, but they would occupy rather equivocal positions as ornaments. There are, however, to be found appropriate spots enough without determining them before the objects are presented. We would only raise our voices against the misappropriation of such statues as may hereafter be erected in our metropolis; and in no case can this be more glaring than when statues are placed on columns; it is a junction not only inconsistent in itself but productive of positive injury to both the parts. The object of a column is obviously support; by itself, it has no meaning. Associated with others as props of a building, columns have a character which is entirely lost in isolation. Again, the intention of a statue raised to the memory of any one is certainly that it should be seen, placed upon a column as our great naval commander has been, this is clearly lost sight of, for it is impossible to discover who the individual is; and thus so far from being a monument to the memory, it might be almost called one to the oblivion of the unhappy individual so perched up. And even the adjuncts that are intended to give individuality to this ridiculous specimen of columnar ornament being equally absurd with the thing itself, we can imagine some such conversation starting up as the following:—

Do you see that column, sir? I do; pray what is it? It is a monument to the immortal Nelson! How do you know that? Because it is! Why really, sir, you have come to what is called the *argumentum femininum*. It is Nelson's monument because it is. Now, I wish to ask what there is to commemorate either the life or death of our great naval commander? As for the figure at the top, it may be anything—for unless I hired a balloon to mount up—Anything sir? Why I am astonished; do you not see the coil of rope at the bottom and one arm lost? A coil of rope and one arm off? if these are the memorials of the great man. Memorials, sir, why what would you have?—Have! I would see him, or rather his representation. I would wish to scan the features.

Oh! but you cannot do that. No; that is precisely what I complain of. I can see nothing but a figure of some sort on a column, the figure as appropriate to the column as the column is to the figure; in short, both completely out of place. The respected Duke of York is still more unfortunate as to position, for he is made to turn his back on the very part where he might perchance be seen.

If we are to go to classic models for the statues themselves, we ought at least to imitate them in this particular. That the statues were never placed in situations, to say the least unsuitable, as for instance, the top of buildings, as my be instanced in St. Peter's at Rome. The Greek temples show no such solisms in art as were subsequently to be found in their incorporation with the Roman school. And however enamoured some of our architects may have been with the *renaissance* style, we hope that in the future architectural development of our metropolis, the senilities which have so long stood their ground as emanations of wisdom from the ancients will be entirely swept away by some attempts at least of originality of design.

## THE FINE ARTS.

### EXHIBITION AT WESTMINSTER HALL.

ROYAL COMMISSION OF FINE ARTS.

YESTERDAY afternoon the judges met to award the premiums for the best oil paintings sent to Westminster-hall in the first week in June, pursuant to notices issued by her Majesty's Commissioners of Fine Arts in 1844. As great anxiety will naturally be felt to know the names of the successful artists, we append a list of those gentlemen:—

*In the First Class, 500l.*—Mr. F. R. Pickersgill, 8, Leigh-street, Burton-crescent; Mr. G. F. Watts, 48, Cambridge-street, Edgware-road; Mr. Edward Armitage, 13, George-street, Adelphi.

*In the Second Class, 300l.*—Mr. John Cross, 85, Fetter-lane; Mr. Paul Falconer Poole, 1, St. John's-place, Lisson-grove North; Mr. Noel Paton, Wooster's-alley Cottage, Dunfermline, N.B.

*In the Third Class, 200l.*—Mr. James Eckford Lauder, 35, Upper Charlotte-street, Fitzroy-square; Mr. Charles Lucy, Tudor-lodge, Albert-street, Mornington-crescent; Mr. John Calcott Horsley, the Mall, Kensington Gravel Pits.

The cleaning and varnishing of the pictures was, on Monday and Tuesday, an anxious and busy occupation for the artists, and afforded them an opportunity of mutual advice and last-finish touches, which, at the Royal Academy, is enjoyed by the members of that society only. The doors of the hall were opened to them at five o'clock each morning, and from that early hour until eight or nine in the evening, the busy toil, intermingled with friendly hints or discussion of the various subjects and claims, occupied them in a state of unusual excitement. All that we have seen were unanimous in reckoning it the finest and most interesting exhibition ever seen in this country. Though different opinions are expressed as to a few of the paintings, still the leading features and merits of four-fifths of them are pretty well determined among artists. The exhibition contains, altogether, 120 paintings, many of them of a colossal size. The pictures excluded from the exhibition by the commissioners are understood not to have been more than twenty. We are unable to give a complete list of the subjects of the successful pictures. A few have, however, transpired; and among them we may mention those of Mr. Pickersgill, "The Burial of Harold at Waltham Abbey, A.D. 1066;" that of Mr. E. Armitage, "The Battle of Meeanee (Scinde), fought on the 17th of February, 1843;" Mr. Watts, who obtained so much fame by his

"Caractacus" in the exhibition of cartoons, "Alfred teaching his subjects the importance of a navy." Mr. Cross has delineated the incident of "Richard Cœur de Lion forging Bertrand de Guerdon;" Mr. Poole illustrates an incident in the life of King Edward during the siege of Calais in 1346; Mr. Lucy's picture describes "The Departure of the Primitive Puritans," or "Pilgrim Fathers to the coast of America, A.D. 1620;" and Mr. Horsley has chosen the dying Henry IV., Prince Henry placing the crown on his head. Lauder's "Christ blessing little Children," is, perhaps, superior to any former production by that artist, combining character and expression with good execution and colouring. Townsends' "Prince Charles in the Oak" is said to be cleverly painted. Thomas's allegorical composition, is described as showing great ability. Severn's "Allegory of Queen Victoria," "Religious Emigrants," "The Charter of Henry I. exhibited to the Barons by Cardinal Langton," by the Foggos, Claxton's "Funeral of Sir John Moore," and various other interesting subjects from "Cromwell's Refusal of the Crown," and "Spenser reading his Poem to King Edward and Queen Philippa," Lord Compton's solemn picture of strife and death, the awful nightfall after the Briton's Defeat, by Dighton, "The Loss of the White Ship," by Woolnoth, "The History of a Merchant Vessel," by Brownrigg, and the "Acts of Mercy," by W. Riviere. Bendixen, Morris, Blakelley, Howard, Rippingille, Aglio, J. P. Davis, R. Evans, and a score of very young artists, have also contributed to this very successful collection of British national works of art. Even Haydon is here again in his "Banishment of Aristides," though not strictly within the conditions of the notice. The exhibition also contains three pieces of sculpture, executed respectively by Messrs. Marshall, Foley, and Bell, who, it will be recollected, were successful in that department of art in the competition which took place in 1845. Mr. Marshall's work is the only one completed, the two others being merely plaster models. Her Majesty the Queen and the Prince Consort, and the King and Queen of the Belgians, will honour the exhibition with a visit this afternoon, previous to the private view, which is arranged to take place to-morrow. The public will be admitted on Monday.

We hope that the leading principle that has influenced the award, has been purity of drawing. Colour is like virtue, it provides its own reward without interference from fine arts' commissions. Do not let us be understood as speaking slightly of colour, but as referring to its present position among us as a quality to be that which does not want tending. We would therefore compel attention to design by the artificial influence of legislative reward, leaving colour to the encouragement naturally provided by popular competition.

We have in general objected to competitions; and we have yet to witness a demonstration of their usefulness. This competition, however, does not come so completely under our ban as those of the cartoons; for here, if the pictures are of no value, the artist has only himself to blame. It must be their quality, and not their form that will refuse them. It is true that many of the works are very large, but they are not necessarily so large as to be unusable; and if some artists in their endeavour to exhibit their capacity have gone beyond the extreme of magnitude that the market admits, we will suppose that pecuniary motives have been left out of the question in these particular instances. We hope, however, that in every instance in which the talent justifies the intention means may be taken to prevent sacrifice to the painters. We do not think that government should have anything to do with admission money. The people are able to pay for those experiments that are, after all, made for the benefit of the nation at large, and the cash taken at the doors would be best expended in additional prizes of less amount, that would tend to diminish the expenditure of the competing artists.



## ADELAIDE INSTITUTE CONVERSAZIONE.

On Wednesday last, there was a *rassemblement* at this gallery, which was lighted for the occasion. After the company, the majority of whom were of the softer sex, had satisfied themselves with their examination of the works of art, Mr. Carpenter, in the absence of Mr. Papworth, read a paper upon the "Difficulties that the Illustration of Shakespeare presents to the Painter." After the lecture, the chairman entered something at length into the intentions with which the gallery had been opened for the reception of pictures. According to this statement, complaints had been so numerous of favouritism and injustice on the part of the members of the Royal Academy, that it was considered a certain benefit would be conferred upon artists by devoting the Adelaide Gallery to the reception of the refused pictures; the gallery being then unappropriated. The place was, in consequence, immediately prepared for the purpose; this being done at a very considerable expense to the parties:—and the result is what has been now for some weeks before the public. An intention was declared of repeating the experiment next year, and there was expressed a sanguine expectation that the endeavour would be ultimately successful. The details of this proceeding are very interesting, as showing the opinions current among the non-artistic relating to such matters. There was tacitly supposed, during the whole of the arrangements, that the Academy was an institution entirely intended to put down art, and that the exhibition of promise in an artist was the signal for his exclusion from the walls of the Academy. This was not attempted to be proved, but was assumed as uncontradictable. For ourselves, we do not believe in this at all. That there may be Academicians as well as other men who look with something of jealousy at a rival, we do not pretend to doubt; but we do not believe that any one among them is so silly as to suppose that it is in the power of the Academy, with all its endeavours, to keep real talent permanently in the background. That many clever pictures are turned away is not a matter to dispute, for there are now on the academy walls numerous specimens, by known names, that should never have been received, the places in which they are hung being much worse than absolute exclusion. Indeed, we think that accepting a picture, and then hanging it where it cannot be seen, is doing a greater injury to the artist, than by refusing it at once, so giving him an opportunity to show it among his own connections. It is true there is a numerous class of artists who do not care to be seen, providing their names are in the catalogue. If these could be discovered, the high places should be to them a property; but it is not exhibiting a picture of moderate dimensions, to place it clear of eight feet from the ground. The fact of the refusal of pictures being admitted, an unjust selection has been assumed, and the Adelaide Gallery was offered as a refuge to the rejected. The reasoning faculty of the projectors went farther than this; having assumed that the Academy was unjust, they also assumed that the same cause (rivalry) that suggested that injustice in Academicians would operate in all cases in which artists were allowed to direct; and they, therefore, thought that they offered the greatest security to the artist by leaving him out as a governor. If the directors had inquired more into the matter, they would have learned that the complaints against the British Institution are tenfold more than those against the Academy itself, showing that non-artistic superintendence is not a guarantee. Indeed the assumption is something illogical that as those who know something do wrong, those who do not know anything will always do right. The non-artistic director is as liable to all the faults of favouritism as is the artist himself, and he is also liable to those of ignorance; he is liable to commit wrong from error as well as from intention, and can moreover shield his intentional ill-doing behind theegis of his incompetence to do well. We heard an admission of a wrong the other evening that was brought forward as a boast. It was said that several pictures had been admitted,

not so much for the good that was in them as for the promise they contained, and a picture of a young lady only seventeen years of age was referred to. This was assuming as right a motive that, besides opening a wide door for corruption, was obviously a wrong to the public, and an injury to the artist. The first duty of the preparers of an exhibition, for admission to which a price is charged, is that of making it as attractive as possible to the visitors. This can only be accomplished by choosing the best among those that are offered, without any reference to "very well considering" in the artists. Therefore, rejecting a better picture, to hang up a promising one, was an error in the judgment of the party. It is not doing a favour to a young artist to exhibit his works before they are fit to be seen, and we have known many instances where artists, though disappointed at the time, have afterwards congratulated themselves on their exclusion. There is another objection. The word "promising" is an undefined term. If precocious were meant, then we reply that precocious talent in an artist is that sort of talent that requires control and not confidence; for it is the result of confidence, and is seldom, unless under excellent tuition, likely to be aided by the necessary labour for developing its capability. This is but one of the mistakes; but this is in itself an evidence of so many others, that few artists of eminence would choose to submit to a tribunal so composed; the more particularly as they would have to enrol their names among the *rejected* when doing so. That the gallery should succeed under its existing administration we much doubt, notwithstanding the many names connected with the press that are to be found among its directors. The next question to be replied to is, whether the gallery itself is well-constructed for the purpose? The directors do not seem to have a doubt of this, for it was asserted that no room in the Academy presented so many advantages. This is a mistake. The gallery is too lofty for its purpose, and the light from the ceiling impinges upon the pictures at so acute an angle as to make a shadow of every inequality in the paint; the consequence is that handling is more apparent than effect, and the pictures do not look so well there as they would anywhere else. High finish is particularly exposed to misconception by this influence. We do not make these objections from ill-will to this attempt to add to the painter's means of publishing; we would be among the first to welcome, and as far as our influence extended, to assist a well-constructed system by which every painting could be afforded an opportunity of fair appreciation. To make this gallery efficient it should be raised a floor higher, then would the light be nearer, more brilliant, and arrive at an angle more obtuse. It appears to us that this alteration might be made without sacrifice. The lower floor might be well spared, and would lend advantageously to the shops beneath, which all want warehouse room. The first floor would then be the gallery, and it would give way to none, both for internal advantages, or convenience as to situation. If there were to be added to this a life school, for which there are capital apartments in the building, then would it at once assume a consequence that would secure its permanence; but it must take another position from that it holds at present. The term *rejected* must be left out of its title; and, in doing this, it must also open before the drawing of the Art Union, that it may make its claim along with the other exhibitions to be admitted among those from which prizes may be selected. With these alterations in construction, and appointing a hanging committee of elected artists under wholesome restriction, then, we believe, that there are many artists ready to avail themselves of its advantages, until the government or the public shall have provided a sufficient reception room for the every year increasing productions of the easel. Above all things get rid of the term *rejected*. We did, in a former number, propose that a public exhibition room, on a grand scale, should be erected, having two compartments, in one of which should be the selected works, in the other those that had been

refused as unworthy. This would be accomplished, by every work that was sent in being liable to such a separation, which would furnish a test of the hanging committee's honesty, and keep quiet those who complained unreasonably. Of an artist's estimate of his own work, we have several instances in the thousand pound prize competition. There is a Mr. Robertson who now advertizes his pictures for sale; he has been told pretty plainly the general opinion of his work; but he complains, nevertheless, of injustice. Some of the directors are connected with the theatre, would it not strike them as something absurd to open an establishment for the employment of actors that no one else would engage, and to take their own estimate of themselves. The absurdity is not more remarkable than that of hoping to make a profitable or paying exhibition of the pictures that the Royal Academy refuse to hang.

## THE FLORENTINE PAINTING IN THE QUADRANT.

We have seen this exhibition of five Italian pictures, four of them being of the dimensions of thirteen feet by eleven; the fifth of less ambition in that particular. Three, the *Creation*, the *Temptation*, and the *Expulsion from Paradise*, are the productions of Signor Beneditto Servolinis, professor of painting in the Royal Academy of Florence. In the first, the artist has attempted to represent our common parents in the Garden of Eden, at the moment when the Almighty is investing them with the dominion of the earth and all created things. Eve is standing facing the spectator, and beyond Adam, whose form is bent respectfully, as listening to the voice of his Creator. This picture is a remarkable evidence of theory in a school. If it were not for the head of the Almighty there represented, we should say that the painter was hard in execution from inability to be otherwise; but when we observe that the head of the Deity is painted with the softness of execution we most affect among ourselves, we know at once that it is upon principle that the artist is hard. The representation of the Deity is at all times objectionable. It is a task undertaken that cannot be accomplished, and that Raphael, and the earlier masters, have set the example of attempt is nothing, while the example of success remains unprovided. For any character beneath that of Deity this head would be very satisfactory, while the pose of the entire figure is dignified and unaffected. The drawing, as far as anatomical structure goes, is very satisfactory in the Adam and Eve; but the form of our common mother is something too much individualised as a type of womanhood. It seems to have been a faithful copy of an admirably selected natural form; but there are accidents belonging to it that it would have been well to correct. Adam wants something of dignity—not seeming, in the perspective, to be so tall as Eve. The landscape beyond is not calculated to assist the sentiment of the picture. It seems gloomy and rugged, as if it had already been subject to storms and revolutions. It is not the Eden of our imaginings. The second picture, called the *Temptation*, represents Eve offering to Adam the forbidden fruit, which she has herself tasted. He is seated on a bank, leaning lightly on his left arm, and is a very splendid specimen of correct design. The Eve is not so good, and the lines formed by her limbs rather injure than benefit the composition. Here, again, Paradise is not Paradise; it has a sombre sky, and the shades are gloomy in effect, besides being badly painted as a landscape. The beauty of the picture is simply the excellence of the academy figure representing Adam. The third, the *Expulsion*, is the least successful of the three. Adam is not so fine in drawing, the right leg and thigh seeming to be something larger than the left. The conventionality of the clothed angel, when nakedness and innocence went together, indicates these subjects to be scarcely within the range of the painter at our period. Gothicism in art cannot long survive the attacks of the schoolmaster. When people

only looked to adore, these things were not matters of inquiry, but now people will look and think and ask impertinent questions; and so, to avoid a dilemma, painters must think before they paint, that they may be provided with a reply. The angel is painted with the same delicacy of handling as that which depicted the Deity in the first picture.

The fourth and principal picture of the exhibition is by another and a more masterly pencil. This is the *First Homicide*, painted by the late Professor Bezzuoli, Director of the School of Painting at the Royal Academy of Florence. Cain is represented as aiming a second blow at his brother after having prostrated him by the first. The athletic figure of the murderer is magnificent in drawing—the attitude and muscular development true to the action indicated; while the dying Abel is not inferior in beauty of form, and although exhibiting less of power, there is as much of elegance. As a specimen of masterly design, we cannot refuse to this picture our unqualified approval. The colour might be of a better school as respects effect as a whole? resembling in tone the Le Brun manner; but the flesh tints are, nevertheless, well painted, and it may be advanced in its defence that the subject is not one in which more brilliancy would be justifiable. The picture is, doubtless, a fine and masterly production, that would be creditable to any school of any period. There is a fifth picture, painted by Signor Giulio Piatti, also of Florence, called the *Orphan*, which represents a female peasant of Tuscany dead in the snow, and her infant child seated by the side of her body. This is also well drawn and true in its details; but the subject, like that of Cain, is not pleasing, while in the quality of mere painting we can beat it at home.

In the descriptive catalogue of these pictures, we observe some indications of the quality of criticism an Italian expects to meet with in England; we detect an endeavour to meet beforehand, and reply to the kind of objection that the Chinese have to shadow, which is naturally supposed to influence the perception of our connoisseurs.

"Some persons might object to the hollow at the epigastrium of Cain being too strongly marked. But we reply, that it is quite natural to a person raising his arms powerfully. In such an attitude the thorax is dilated, while the muscles of the abdomen are contracted by the effort of respiration. We may, therefore, justly conclude that this, instead of being a defect, would be acknowledged a beauty by those acquainted with physiology. As to the deeper tint in that part, compared with the rest of the body, it is the natural effect of the cavity, which, as we have just said it would have been erroneous to have omitted. It is the property of light to be equally diffused on a plain surface; but the shades are always deeper in hollow places in proportion to their depth." The truism contained in the last information is delicious.

#### THE NIMROUD MARBLES.

It will be a gratification to our readers to know that the first fruits of Mr. Layard's important discoveries in the excavation among the supposed ruins of Nineveh have arrived in this country, and are now safely deposited in our National Collection. These most interesting remains consist of eleven basso-relievo and two fragments of a colossal statue of a bull with a human head: all taken from a vast edifice situated on a mound at a place called Nimroud, on the left bank of the Tigris, about twenty-five miles south of Mossul,—and the site, as there is good reason to believe, of the most celebrated and ancient capital of the Assyrian empire. It would be impossible to fix with anything like precision the date of these remarkable sculptures until the inscriptions which, it is presumed, will arrive with the next cargo shall have been more fully investigated; but we may conjecture from the magnificence and vastness of both the structure described by Mr. Layard and that discovered at Khorsabad by M. Botta—as

well as from the elaborate detail of the sculptures—that they are of a very remote antiquity; possibly of the earliest period of the first Assyrian empire. Whether, however, we admit this or not, there can be no question that these remains date earlier than the time of Sennacherib, whose predecessors had made such extensive conquests, and who during the reign of Hezekiah invaded Jerusalem: for the terrible calamities which followed that event, and the total dismemberment of the Assyrian empire which took place so few years after, could not have allowed sufficient time to accomplish such magnificent works as these monuments attest. We may therefore regard the sculptures in question as undoubted evidences of that primitive civilisation of the human race of which we have such abundant proof in the books of the Old Testament.

The walls of the palace at Nimroud, from which these works of art were taken, like those of Khorsabad, are composed of unburnt brick or clay incrustured with slabs of marble (gypsum) eight inches in thickness, and seven feet wide. The original height of the slabs cannot be ascertained at present,—because Mr. Layard has cut off the accompanying inscriptions in order to render them more portable. Each slab was firmly secured to that above and below it by three plugs of brass or wood, and to that on each side by wedge-shaped cramps like those used in the structures of ancient Egypt.

The significant and important decorations of these ancient palaces seem to have been arranged in horizontal compartments, alternately filled with sculpture and with the cuniform character of Assyria: so that each wall presented, as it were, an illuminated page of the history of the country,—or, more properly, a record of the prowess and achievements of the monarch, both in war and the chase, written in the vernacular of Nineveh and in the universal language of art. Nine of the basso-relievo record the acts of the same monarch; and I have therefore endeavoured to adopt that arrangement in my description which the subjects themselves seem to warrant.

The first relievio (that nearest the entrance in the arrangement of the British Museum) represents the attack of a fortified city. The king, accompanied by his body-guard carrying his arms and attended by a single eunuch, all on foot, directs his arrows against the city. The body-guard are clothed in surcoats reaching midway down the legs. Each has a round shield upon his left arm; which he holds upraised to protect the sovereign from the shafts of the enemy. The one behind the king has a quiver of arrows, and a sword by his side. He holds two arrows in his right hand for the king's use; whilst the guard beside him bears the king's javelin, and is without a sword or quiver. Both guards wear sandals, and conical caps upon their heads. The king's dress consists of a long robe, richly fringed, with a shorter tunic closing down the front and bordered and fringed. Two cords, knotted together and with tassels to each, are suspended from the girdle; in which he wears two daggers, with a sword on his left side. He has a second arrow in his hand besides the one which he is in the act of discharging from his bow. He wears a cap like a truncated cone, with a point at the top—exactly resembling that on the head of the personage represented in the sculpture at Nahr el Kelb; on the lower portion of which latter, however, are three rosettes—whereas in the present sculpture a plain and undecorated fillet passes round the cap and is tied behind with long ribands. Ear-rings and bracelets are worn by all; sometimes distinguished by a three-lobed termination, sometimes consisting of rings with broad pendants. Those of the king, however, are longer than and different in form from the others. The bracelets on the king's wrists are conspicuous from the rosettes; whilst those on the arms of his guard are simple massive rings. The eunuch is habited in a robe down to his feet and fringed at the bottom—and has a sash round his waist, over which the belt of his sword is buckled. On his left side are a bow and quiver of arrows; and in his right hand is an implement like a stick, with a rosette ornament at one end and a loop

at the other—probably a whip. It is remarkable in all the sculptures that the personal attendants of the king, whether his eunuch or his bearded guard, carry this instrument, which resembles the handle of a whip—but in no case is a thong attached. Possibly, it is carried as an emblem of sovereign power;—as at the present day the governor of a province is always accompanied by the bearer of the *Korbatsh*. The eunuch's head is uncovered; and his hair is formally curled. He has ear-rings and bracelets, but wears no sandals. His garments, as well as those of the king, are elaborately embroidered and fringed. Immediately before the king, is a castle formed of wickerwork protected in front by curved projections of some less fragile material. This structure—which runs on wheels—is as high as the walls of the besieged town. Both upper and lower tower have three loop-holes for the discharge of arrows and other missiles. The upper tower contains soldiers, bearing square wicker shields and armed with bows and arrows and stones. One soldier is discharging an arrow from under the cover of his companion's wicker shield—while the latter is throwing a stone. The wicker engine likewise carries with it a battering-ram; the strokes of which have taken effect upon the walls of the town—as may be perceived by the displaced and falling stones. The embattled walls of the city have at intervals lofty towers. The entrance to the city is by an arched gateway, opening with two valves and protected by a tower on each side. There are loopholes and windows both in the towers and in the walls above the gateway. The defenders posted on the walls (two men in each tower) are discharging arrows—with which their quivers, slung over their shoulders, are well stocked; and they also use the square wicker shield. The besieged are distinguished in their costume from the besiegers by the head-dress; for, instead of the cap, they wear a fillet round their heads resembling that worn by a people represented on the Egyptian monuments. In the front of the defenders is an elder of the city; who holds his slackened bow in his left hand, and appears by the action of his right to be endeavouring to obtain a parley. He is closing it by bringing the four fingers and thumb together; an action still in use in the East to enjoin prudence, consideration,—and invariably accompanied by a word implying patience.

The next relievio (the third in the arrangement of the Museum) represents the chariots of the king drawn by three horses. In front of the chariot is the king's groom; and in the chariot itself the charioteer holding the reins and having a whip in his right hand. He is clothed in a tunic,—with a sash and belt round his waist and a sword by his side, but has no covering on his head or bracelets on his arms. The head of the groom is likewise uncovered, and his hair is elaborately curled. He is clothed in a tunic down to his knees, bordered and fringed,—has a belt round his waist, a sword suspended from his shoulders, and sandals on his feet. The chariot closely resembles the Egyptian. To the sides are attached, crossing each other, two quivers full of arrows. Each quiver contains a small bow, and is likewise furnished with a hatchet. Proceeding from the front of the chariot, over or between the horses, is a richly-embroidered appendage—apparently the bow case. The bossed shield of the king is placed at the back of the chariot,—serving for further security; and in front is the brass or iron bar fixed to the pole, as in the chariots of Egypt. The spear is inserted behind the chariot in a place appointed for it, decorated with a human head. The harness and trappings of the horses are precisely like the Egyptian; but their tails are fancifully knotted. The horses have a string of alternately large and small beads round their necks; which appear to have cuniform characters cut upon them—possibly a series of amulets, according to the custom of the oriental nations of the present day. The body-guard behind the chariot wear bordered but not fringed surcoats; and have slung over their shoulders their shields highly bossed, and with a lion's head in the centre. Their swords



are likewise enriched. Their feet are protected by sandals and their heads by conical caps. They hold bows in their left hands and in their right the peculiar whip-like instrument already described. —Before the chariot of the king are two soldiers clad in scale armour—which reaches from the very cap, covering the neck and shoulders, down to the ankles. The back of one is turned towards the spectator, so that the entire sword is seen hanging from the shoulders, and secured by a belt over the sash. He is directing his arrows upwards; whilst the other, who holds a dagger in his right hand, is protecting his companions with a thickly-bossed shield. It is to be observed that every Bowman in all these sculptures appears to be accompanied by a shield-bearer. A third warrior, wearing a sword, but not clad in armour, is kneeling down in front—intimating military discipline and order; and it is worthy of remark that the arrows are aimed at something above—perhaps a fortress—of which the representation is missing. This surmise is further supported by the circumstance of the king being nowhere represented on this slab. Probably in the next case we shall have the adjoining piece. A vulture is directing its course towards the battle-field; where another, behind and above the chariot of the king, is already devouring a dying man, who appears to have fallen whilst in the act of flying for refuge to the city. He is clad in the costume of the enemy.

The third relief (the ninth of the arrangement of the Museum) represents the standard-bearers of the king, with their respective charioteers. Each chariot has attached a distinct banner—the foremost being a bull and the second two horses. The chariots and trappings of the horses are exactly like that before described, excepting for the addition of plumes upon the horses' heads similar to those seen on the Egyptian remains. There are three horses to each chariot,—but only six legs are shown. The officers are without caps or other head-gear; though in other respects their dresses are the same as before detailed. The victorious army is pursuing the enemy through a wood, indicated by bushes and trees; while the vulture and the outstretched headless bodies are sufficiently suggestive of the defeat and destruction of the enemy. A wounded leader of the adverse party is imploring for quarter. The horses of his chariot are represented as falling and struggling; and their action is in good opposition to the cool, steady array of the king's body-guard. The wheels of the enemy's chariots have eight spokes; whereas the other chariots, like those of Egypt, have but six.

The fourth relief (the fifth of the arrangement of the Museum) is a continuation of the last,—as, without other evidence, may be readily perceived from the exactly corresponding parts of the chariot-wheel of the two slabs. The king, in the front of the battle, is in his chariot with his charioteer and shield-bearer; who are both uncovered. The chariot and its accompaniments are exactly the same as already described, even to the deficiency of the horses' legs. The shield-bearer extends the bossed shield to protect his sovereign. The king's surcoat is richly embroidered. He has bracelets with rosette shaped clasps upon his wrists; and his bow arm is protected, as are those of his officers, from the recoil of the string by a close-fitting shield fastened to the fore arm at the elbow and wrist. Above the royal chariot is the winged divinity wearing the double-horned cap. He directs his winged arrows against the enemies of the king. A broad flat ring encircles this figure, passing just above the feathery termination of his person and behind and above his shoulders. Directly before the king one of the enemy—perhaps the chief—is falling out behind from his chariot; while his charioteer, unable to guide the horses, precipitates himself in front. Behind, one of the king's soldiers has seized a flying enemy; and is about to kill him, notwithstanding the efforts of his companion to drag him off to the security of the city. Another of the enemy lies dead; and others are actively flying for refuge towards the outworks of the city which reach to the shores of a shallow stream run-

ning through a woody country. The victorious king has pursued the enemy up to the very confines of the city; which is further protected by a ditch and double wall—and from behind which the enemy are discharging their arrows. The city is represented with embattled towers and arched gateway. From the towers the enemy are shooting arrows and throwing stones, under cover of wicker shields. The last figure—as far as the fracture allows us to see—is that of a person endeavouring to obtain a parley. He holds his slackened bow in his left hand; and his right is upraised in the act of bespeaking attention.

The fifth relief (the eleventh of the arrangement of the Museum) may be called the League or Treaty of Peace:—for such is its evident import. The great king having pursued his enemies, who fled like wild beasts, as indicated by the spear furnished with a fillet, into their strong places, has alighted from his chariot to ratify a treaty of peace with the Melek, or king, of the opposite party—particularly marked by his dress, but who, like the former, is attired in the richly-embroidered upper garment which is seemingly a royal vesture. Both kings are on foot; but the conqueror is distinguished by the implements of war which he still retains, while his adversary raises his right hand in the act of supplication. Moreover, the favourable conditions of the treaty are further intimated by the surrender of the prisoners—as expressed by the figure in the conical cap kissing the feet of his sovereign and deliverer. Immediately behind the great king stand his umbrella-bearer and another beardless attendant. Then follows the royal groom, in front of the horses; then one of the king's body guard; and last of all, at his post, the charioteer.

The relative importance and rank of each of these officers of the royal household are intimated by the height of the person of the officer. Each bears his appropriate insignia; and all are armed precisely as in the relief before described. The horses in this and in the second relief have the full complement of legs.

The sixth subject, but the fourth in the present arrangement in the British Museum, represents a Bull Hunt. The king is attended by his huntsman—who follows the chariot, riding side-ways upon one horse, and leading another with embroidered saddle and richly caparisoned for the king's use in the chase. The king, in his chariot, turns round to seize a bull, whose fore legs are entangled in the wheels; and secures the infuriated animal by grasping one of the horns with his left hand, while his right inserts a small dagger precisely between the second and third vertebrae—just where the spinal cord is most assailable. He performs this dangerous feat with dignity—with that calmness and composure acquired by long experience. Another bull, pierced with four arrows, lies dead on the ground. In the accustomed place is the royal spear; but like that in the hand of the huntsman, it has the addition of a fillet to rouse and frighten the wild animals. The same deficiency in the number of legs both of the chariot horses and the saddle-horses is observable in this sculpture.—*Athenæum*.

#### DECORATIVE ART SOCIETY.

MR. FILDES, V.P., IN THE CHAIR.

A PAPER on Heraldry was read by Mr. Partridge. Heraldry was explained to be an organization of emblems and devices, which, undoubtedly, must have existed since the earliest establishment of order and civilization among the human race; and various passages containing records of, and allusions to, its symbols were quoted from Biblical History, shewing that it was the medium adopted for distinguishing friends from foes, nation from nation, and tribes and families from each other. Mr. Partridge also referred to, and quoted passages in Homer, Hesiod, and others, describing the shields of their heroes, adding that the shields of Achilles, Æneas, and Hercules, had, in his opinion, been described with poetical license, but, nevertheless, supplied evidence of the custom of ornamenting shields in the richest manner of the

arts of that period. He likewise considered as fabulous, the descriptions given by the Jewish rabbi, of the standards pitched by the tribes of Israel. Some references to the subject during the Roman era were followed by observations upon the great change made in the institutions of this country by William the Norman, who modelled his court, as far as practicable, after that of Normandy, and who, therefore, introduced three very remarkable officers, whose duties were strictly heraldic:—The Great Constable, whose authority in matters of war and chivalry, both in France and England, during the Norman and Plantagenet reigns, was little less than that of the monarch.—The Great Marshal, an important dignitary, whose influence was at its zenith at the time of the Conquest, and the office still remains through all the changes of legislation and government, one of great power and importance; the third office, being perhaps the most singular of any adopted by the Conqueror, was that of Champion.

Mr. Partridge traced the hereditary descent of the championship from Marmyon, who received his appointment with the manor of Serivelsby, from William; and quoted verses from an ancient poem, in which the change in the families of Marmyon, Ludlow, to Dymoke the present champion, are set forth. He then referred to Camden, Guiliem, Sir Henry Spelman, and other eminent authorities, shewing that, although many of our noble families can prove their descent from before the time of the Crusades, yet their arms or heraldic bearings had not then become hereditary. After the Crusades, it was accounted honourable to display those ensigns which had been borne in the Holy wars, and hence the descendants treasured them as their hereditary arms, and the opinion of Lord Chief Justice Coke was quoted showing that he considered this one of the strongest proofs of a noble and worthy origin. Mr. Partridge then recited the roll of Carlarock, a record, in old Norman French, of the names and arms of the leaders who served under King Edward I. at the siege of Carlarock Castle, in Scotland, in 1300, and explained that at that time heraldry was embodied as a science as nearly as possible to its form at the present day. Tournaments were alluded to as an important means in sustaining the dignified bearing and accurate transmissions of armoinal bearings, down to the time of Elizabeth, when the establishment of the college of heraldry, and the visitations made under its direction, created a broad distinctive line between the ancient families, and those who have risen to greatness by the increase of civilization and wealth since that period.

Mr. Partridge next drew attention to those arms and mottoes, which, from their relation to names, have been ordinarily considered and termed pruning arms, but which he said had been practised in remote antiquity when names had a symbolical source and meaning. He mentioned several names derived from important official duties, such as Usher, Butler, Stewart, &c., in which case the previous family name had been disused, as also that of Godolphin, in accordance with the signification of which a white eagle is adopted as the crest of that family, and this was followed by notices of others of a similar nature. The reader then proceeded to show that the great poets of modern Europe have fully appreciated the value of heraldic distinctions, and said that in the descriptions of their heroes, they are usually as heraldically correct, as they are poetically beautiful, and referred to, and quoted parts from Tassoe's "Jerusalem," Shakspeare's "War of the Roses," &c.; important allusions in many family mottoes, &c., were illustrated, and then brought the subject to a general summary by maintaining that the detractors of heraldic science are bound to admit one of these two things, either to prove that all the honours and distinction which the sovereign of this, or any other European state can bestow on eminent men, are either trash, or else to admit that heraldry is one of the most important institutions of civilised Europe, as being the recognised medium by which the

sovereign, the fountain of honour, bestowed those honours on men who have deserved well of their country. This part of the paper was concluded by remarks upon the shield of Baron Napier, and the heraldic honours he quarters by his descent from Scott, of Thirlestane, who received them from King James for his services at the Battle of Falkirk, in 1298; and the verses by Sir Walter Scott were recited, as affording the most eloquent and perfect illustration.

The second portion of this paper will be read on Wednesday, the 30th instant.

#### To the Editor of THE FINE ARTS' JOURNAL.

SIR,—As one of the public attending the meeting at the Society of Arts, for the promotion of a national testimonial in commemoration of the labours of Caxton, and the introduction of the art of printing into this country, I beg to express (through the medium of your highly talented and independent journal), my entire dissent to the arrangements there proposed and carried; namely, that of constituting five individuals, a tribunal to which the merits of all designs are to be submitted, and to whose decision the great body of the subscribers and the public are to be compelled to bow. Now, sir, without for one moment questioning the public obligation to the Reverend Mr. Millman, for his first movement in this (which ought to be a truly national) affair, and especially for his very happy and beautiful idea of the character which the work should assume, it by no means follows as a necessary consequence that the judgment of that gentleman in respect to art, and its power to convert the elements of water and fire into instruments of formative and expressive beauty, is of so super-eminent a character as justly to qualify him, not only to represent the feelings and opinions of one-fifth of the subscribers (for, by his position on the committee of five, he must at least be presumed to do that), but to take the responsibility of judgment entirely out of their hands. It is also worthy of remark, that the name first upon the list of this committee of monumental taste, is that of the gentleman who has so signally failed in the exhibition of this qualification in the plan and execution of the fountains and lamps in Trafalgar-square. But even granting that the composition of the tribunal be, in every point of view, so unobjectionable, as to render any amendment, either by substitution, diminution, or extension, impossible. Two important questions yet remain to be put and answered, before the principle upon which this committee is appointed can be justified, namely, first,—Have not they who subscribe their money an undoubted right to exercise an influence in its disposal? and secondly,—Is the great mass of the public, or rather of that portion of the public who are possessed of means to patronize a work of this nature, is, I would ask, the great body of the British, and not only the British, but also the American public; for the Americans, through their ministers, have nobly and generously volunteered to unite in the work; is this public, in the year 1847, to be pronounced so uneducated, so unrefined, so destitute of all feeling and power of appreciation in respect to the beautiful and the appropriate, as to justify the verdict which this appointment must be taken to imply, namely, that it is utterly imbecile and incompetent to form any judgment of a work of art. And this, at the very moment when that same public is called upon to evince its feeling for art, and its patriotic sense of national, of universal honour, by a liberal subscription to the work. And what is the imputed reason for this? Is it that none but poets, or rather none but such as have been manifested to the world as poets, can appreciate *Homer* or *Shakspeare*; that none but architects can feel and discriminate the beauties of a St. Paul's Cathedral, or the really venerable Abbey; that sculptors and painters alone can recognise the power and excellence of beauty in the immortal productions of ancient and modern art; or, that any other individuals, however exalted in virtue, talent, or official position, are presumed to be endowed

with an exclusive power to look abroad upon the wide expanse of nature and feel the liftings up of the spirit above the clay on the contemplation of its beauties and sublimities. To trace in the productions of art its affinities with these orderings of nature, and a love to estimate the amount of merit by which any such productions may be distinguished. Unless satisfactory replies be given to these interrogatories, no defence can be found for the proposed arrangement, either as regards justice to the public, or to the object intended to be commemorated. While the work itself will altogether fail in its purpose, unless its aspect and character as a production of art be calculated to elevate, expand, and assist the mental powers in the contemplation of the vastness and the value of the triumphs it would celebrate.

It is universally acknowledged, that on no similar subject does so much dissatisfaction exist as on that of the management and usual character of the public monuments of this country, and which, whether conducted by amateur committees, committees of artists, or combinations of both, are almost invariably found to disappoint and disgust the public, whose property they become, and occasion complaint and discontent to the subscribers who pay for them. If, then, such is the consequence of entrusting the management of these works to the selected and almost necessarily invidious few—the experiment is surely on this occasion worth trying of appealing to the decisions of the many—by allowing the voice of public opinion to have an influence in the work, and the whole body of subscribers to be responsible for the wisdom of the selection. The exercise of such a duty by the community at large would unquestionably have a most salutary effect upon public taste and judgment, being calculated to direct closer attention than heretofore to the principles and objects of art, by the connexion and universality of individual responsibility, while the periodical erection of works of this character approved by a similar tribunal would furnish the most satisfactory, because most truthful, evidence of the progress of public taste.

The plan by which this object might apparently be best, and easily accomplished, is simply this: let the whole body of artists be invited to subscribe to the work by the production of a design (since experience has rendered doubtful whether the offer of competition premiums is calculated to elicit the best art). Let all designs so produced be then publicly exhibited in London, and every subscriber be invited to register one vote for the design he or she most approved. On the closing of the exhibition, the design for which the greatest number of votes appeared (provided that no undue influence shall be found to have been used in obtaining them), be engraved or lithographed, and a copy exhibited in every place and town throughout the country where subscriptions are received. Every person having already subscribed, or subscribing, under these circumstances being also invited to register their either assent or dissent to the proposed design.

By this means it is imagined that many of the objections which attach to public competitions, and the management of works of this nature would be obviated, and the Caxton monument—not the monument of the committee of five, or of any other number of selected individuals—but the British, the American, the universal monument to Caxton, would progress, and be completed under the satisfaction of its having, as a production of art, really met the approval of the great body of the subscribers and the public.

I am, sir, yours, &c.,  
E. P.

90, Guildford-street, Bedford-square,  
June 14th.

Some packages of pictures have arrived in this country from Holland, for the Queen and his Royal Highness Prince Albert, being presents from his Majesty the King of the Netherlands.

#### THE DRAMA.

ADELPHI THEATRE.—A new comedy was produced at this theatre on Monday last. Now a comedy at the Adelphi, or rather a new comedy (for we have seen *Paul Pry* acted very well by that company), is something a little out of common, and it was, in this era of common place, in its very announcement, an attraction. It was, moreover, truly English in construction, entirely successful, and so admirably adapted to develop the strength of the establishment, that we have not for a long period seen any one of them to greater, if so much advantage. *Fustic*, *Morant*, and *Fustic* are partners in a West Indian firm. The elder *Fustic* (Mr. Lambert), is a steady merchant of the old school, exceedingly gallant among the ladies, and most sensitively alive to the opinions of others relating to himself, a characteristic that might have been made more of than the author accomplished. The younger *Fustic*, his nephew, is a prodigal gambler, much involved, and owes a large sum to a blackleg, *Mr. Turfy Goodwood* (Mr. Paul Bedford); and *Morant* is the man of business. The latter is about to proceed to the West Indian estate in order to obtain their share of the celebrated twenty million grant that was to have abolished slavery, but did not. He takes with him the title deeds of the property, without which the claim could not be sustained. The *Valet* to the elder *Fustic* (Mr. Maynard), has however cracked a bottle on parting with the domestic of *Morant*, and the consequence is that the box and papers are entrusted to the care of a drunken man, who carries them to a cab at some distance, the taking up of the pavement preventing the said cab from being called to the door of the house. We are next introduced to the family of *Humphrey Haywhisp*, a cab-driver (Mr. O. Smith), consisting, besides himself, of his wife, her mother, and two children, all in extreme want, and threatened by the landlord with a seizure. There is also an expected demand from a tallyman for some bit of finery which *Mrs. Haywhisp* (Miss Woolgar), has bought on credit without her husband's knowledge. The cabman returns to this family without money, and his children are without food; for he had been fined in the day the amount of his gains. His wife misses his whip, and inquires for it, when he remembers leaving it in the cab and sends his little boy to fetch it, who returns with a box that had been left by a passenger whom *Haywhisp* had driven to a steamboat that started at once for the West Indies. He had taken up this fare in the street, and had, therefore, no means of conveying the box to the owner. The old woman advises the breaking open of the box and using its contents as their own. Both *Haywhisp* and his wife resist this at first; but their extreme poverty overcomes their better feelings, and a chisel is applied that discovers a large sum in gold and various parchments to the operator. At this moment they are disturbed by the knock of a neighbouring lodger, when the box is hastily disposed of and *Mr. Peter Hush* (Mr. Wright), is admitted. This is a simoleon that had devoted himself unsuccessfully to dramatic literature, and, after a number of grotesque and hesitating hints, he at last informs *Mrs. Haywhisp*, though in a strictly confidential manner, that he is starving, he has eaten nothing that day. The cabman determines to give him a meal, and takes him to neighbouring public-house, where he persuades *Hush* that they are about to partake of another person's supper; and, while he labours under this supposition, *Mr. Turfy Goodwood* enters and orders a glass of brandy and water. He is alarmed by the appearance of his neighbours; and their unaccountable gesticulation leads him to suppose that his liquor has been hocussed; this produces a comical *embrouillement* with which the first act closes. The commencement of the second act finds all the characters settled at Glastonbury, a year having elapsed during the interval. *Haywhisp* has made money as a sporting man, is a noted rider, a steeple chaser, but labours under the stings of a bad conscience. *Peter Hush* is with them, and is a sort of dry nurse, to whom the education of the children is entrusted. *Haywhisp* has become acquainted with the younger *Fustic*, from having won a match



for him, and is invited along with *Peter* to his house to dinner. There they fall into company with *Turfy Goodwood*, who remembers having before seen them; they, however, all get very jovial together, when they are interrupted by *Morant*, who has returned from the West Indies, in search of the box that was lost a twelvemonth before, and hands a bill to his junior partner, that promises a reward of £500 for its discovery. The bill is opened by *Haychisp*, who then first discovers the consequence of his robbery, and hastens home to his wife to obtain the box, that it may be restored. He there learns that the mother of his wife, who advised the appropriation, had removed the box in a fit of mental derangement, and that no persuasion could influence her to tell where she had hidden it. Thus the second act closes, leaving everything in uncomfortableness. We have not had time to mention a sort of underplot, in which figure *Mrs. Evergay*, a widow (Mrs. Yates), and her two nieces, *Matilda* (Miss Emma Harding), and *Rose* (Miss E. Chaplin), and how the elder *Mr. Fustic* proposed for the two young ladies at once to the astonishment of the widow; and how it turned out that it was not for himself, but for his two sons then expected from Jamaica, that it was intended, and how when they arrived they turned out to be two quadroons, and how *Mrs. Evergay* objected to let her nieces marry young men with brown paper complexions. All this must be supposed to have accompanied what we have been describing; and the last act finds *Mr. Turfy Goodwood* in possession of *Mr. Fustic*, junior's, house and furniture, and a bailiff in possession of *Mr. Fustic*, senior's, person for his nephew's debts; *Mr. Morant*, the other partner being then, as we are told, in what is emphatically termed a spunging-house in London; the old woman having died without telling where she had hidden the box. It appears, however, that *Matilda Evergay* had taken some notice of *Sally Haychisp*'s children, and *Sally*, in her distress, goes to her for counsel. *Miss Matilda* paints in oil, and has made a picture of *The Ruins of Glastonbury Abbey by Moonlight*; in it there is a figure which she had sketched upon the spot, and in that figure *Sally* recognizes that of her mother. This is sufficient to direct them as to the locality in which to search, the box is found and all parties are made happy, if we except *Goodwood*, the blackleg, who is discovered to be connected with some conspiracy in which a horse was poisoned, and all the bets he had won are declared off. We cannot be too liberal in our praise of the getting up of this piece; every part was played excellently, and the whole put upon the stage with much completeness. *Mr. Wright's Hush* was a creation in high art. The whole bye play of the starving man was beyond seeming; we were tempted to believe that he had fasted for the true conception. Had he eaten more of the supper it would, as a whole, have been complete. *Miss Woolgar* was, as she always is, artistically true and unmannered. *Mr. O. Smith* made up excellently and played the cabman to the life, infusing more intensity than we remember to have seen him use. *Mr. Lambert*, as the elder *Fustic*, was satisfactory throughout; and *Mrs. Yates*, as the *Widow Evergay*, was almost as charming as ever. *Maynard* was more artist-like and easy than usual; and even *Paul Bedford* went almost alone. The piece was well received by a crowded audience, and the author, *Mr. Peake*, responded to its call by making his three bows before the curtain.

**FRENCH PLAYS, ST. JAMES'S THEATRE.**—*M. Bouffé* concludes his engagement next week, when he will be succeeded by *Mlle. Rachael* for a series of performances that are not included in this season's subscription.

**PRINCESS'S THEATRE.**—*Madame Vestris* and *Mr. Charles Mathews* have commenced another series of performances at this theatre previous to the grand campaign on their own account. As far as the drama is concerned we would not wish a management in better hands. We need not council liberality in this instance, the fear is that there may be too much of indulgence in that direction; and, desirous as we are to see plays got up respectably, we would not risk the permanency

of such an establishment by too lavish an expenditure. The existence of a theatre supported on the footing upon which *Madame* loves to do these things, would guarantee to the play-goer a great improvement in the rival establishments, and a material addition to the metropolitan staff of actors will be an absolute necessity, or down goes some of the houses; for the company let loose by the *Keeleys* would not go far towards making up a respectable company; and the present troupe at this theatre has now scarcely a name that is not rather a repulse than an attraction. If the management exist much longer it will be compelled to use wooden actors; its company of live ones getting of less consequence every week; and report tells us that what little talent remains is engaged in packing up. We suppose *Madame* intends to continue upon the stage in her new management, as there is no notice taken of a farewell at present.

**AMATEURS IN CLERKENWELL.**—We dropped into the little theatre in Gough-street, Gray's-inn-road, on Monday evening, and saw *Romeo and Juliet* indifferently well done. We enjoy these matters occasionally; too frequent a repetition is, however, likely to pall the appetite, and we, therefore, refrain from its indulgence. We like to watch in them the budding talent, and to estimate the difficulty that lies in the way of becoming an artist actor by the variety of deficiency that shows itself in the amateur. We have never seen an amateur play without perceiving some of the material for a good actor in some of the candidates for histrionic honours. But to be an actor, at least a tragic actor, one or two of the qualifications are not sufficient; there must be an assemblage; there must be an agreement between certain mental and certain physical endowments to meet in the organization of the selected individual. We would not be exacting in the matter, for perfection is not what we are in the habit of meeting; and the best we know, or have ever known, did not possess the entire of these qualities in the fulness of each. What we can least tolerate in an amateur, as in an actor, is imperfect study as to the letter of his part; for this is not only fatal to his own usefulness, but of almost equal injury to the more attentive, with whom he may happen to be at the time. A stage wait is the least bearable insufficiency to the patience of an audience, and not merely calls down disapprobation at the time, but puts them out for the rest of the evening; it is that species of bad acting that is unmistakable to the dullest comprehension. There is an affectation among amateurs of neglecting study that is at first sight unaccountable. That a young man should pay a sum of money to be allowed to act, without taking every pains to avail himself creditably of the opportunity, seems strange; but we think a reason may be provided in the self-love of the man. He would rather fail under the imputation of not having taken sufficient pains, than be supposed to have been unsuccessful when doing his utmost. This feeling is very general, and is far more general among the totally incompetent than among those who, possessing capabilities, feel that there is something within the possibility of their endeavour. It is this feeling that makes the average insufficiency of amateur performances; study is put off till the eleventh hour; all but the principals are imperfect, and they are injured by the imperfections of the rest. This was eminently the case in *Romeo and Juliet*, on Tuesday. The *Romeo* (acted under the name of *Mr. G. Cokyll*), was perfect throughout, and eminently successful in the character, as far as the mental portion of the actor's qualifications is in question. He had great intensity throughout, read beautifully, with a full understanding of the details, and never wandered from his character by allowing the audience to attract his attention from the scene. He had also a fine eye, and a handsome and expressive countenance. All this is a very great deal, that very many on the stage have little pretension to possessing. On the other hand, he was very low in stature; indeed, much lower than any precedent we have upon the boards. This, however, is a lesser objection than that of

voice, in which, whether from having too much forced the organ, or from natural insufficiency, there was a failure throughout, and many of the scenes might be set down as quite private and confidential. If *Mr. Cokyll* would continue on the stage, he must look to this, for all other qualifications are as nothing, wanting that which is their sole interpreter. In our approval of his performance, upon the whole, we must not be understood as bestowing an unqualified approbation upon the entire conception of the character. It partakes of the vice of the two latest *Romeos* on the stage, that of *Miss Cushman* and *Mr. Creswick*, and is too violent in gesticulation from the beginning; there is no breadth or repose in any part to give effect to the intense energy of the rest. *Mr. Cokyll* must persuade himself to comprehend that various passions have their variety of indications, both in sound and action; and the same species of intensity from beginning to the end is liable to become tiresome. The *Juliet* of the night, who had selected a very euphonious appellation (*Miss Julia Villiers*), was more remarkable, as presenting an assemblage of the most offensive mannerisms of *Miss Laura Addison*; there we had all her elocutionary vices enlarged; the jumping from one part of the scale to the other, in that strange snappish recitative that is so uncomfortable to listen to, and the calling heaven, *haves*; words, *wards*; gods, *gauds*; and a variety of such fashions of pronunciation, in which the Queen's English has been latterly allowed to be disfigured at *Sadler's Wells*. We would have given something that *Miss Laura Addison* had been present to hear how *Miss Julia Villiers* had profited by her example. If *Mr. Phelps* allows this to go on, we shall have a *Clerkenwell* dialect founded upon the innovations, and *Moorfields* and *Spafields* will be compelled to converse by the dumb alphabet. We are sorry to remark that *Juliet's* study seemed to be entirely comprised in the endeavour to imitate a model, in which she had mistaken the mannerisms for the portion that made the mannerisms tolerable; that portion having been entirely overlooked. The *Mercutio* of the evening (who called himself *Mr. Morton*) presented the highest class of qualification for an actor, with, certainly, the fewest objections. His person was good, his voice excellent; being full of power, agreeableness in tone, and in perfect control, whether for the loudest, or most delicately articulate passages. His *Mercutio* was not merely good as an amateur performance, but in many portions surpassed several we have seen upon the stage, and in a tolerable company, with the advantages of a sufficient knowledge of the traditional stage business of the character, would have been an attractive performance any where. We have, nevertheless, a notion that the *Romeo* was more directly the character suited to him; although we would not be sure of this, for the *Mercutio*, as a first performance to an audience like that assembled, was remarkable as a whole, and obtained, in spite of the general disposition to ridicule amateur attempts, a frequent and hearty applause. *Mr. Morton* has, however, much to do; his action is exuberant, and something mannered, by a repeated waving of the right arm; the "suited the action to the word" is adopted too literally, and breadth and repose is so sacrificed. This is often an injury to the text; for much of gesture is apt to attract attention from the words, and the humour or wit of the dialogue suffers in consequence. We also observed a sort of accompaniment of the emphasis in speaking by a spasmodic motion of head, shoulders or arm, that useful, at times, should not be permitted as a manner. These, however, are faults easy to be removed, when *Mr. Morton* would take a very sufficient rank as an actor, if such is his intention at a period that furnishes so few prizes among the numerous blanks of the profession. The great difficulty of a private play is to get attention paid to the minor parts. The actors have not yet found their level, and the ambition for *Hamlet* will not condescend to *Balthazar*. We may, however, notice that the *Mercutio*, after receiving his quietus from *Tybalt* in the third act, played *Paris* very carefully in the fourth and fifth, thus suffering

death twice in the same piece. The *Friar Lawrence* (Mr. Coutts—not the banker), had an excellent voice for the stage, but was rather slow in delivery, and not very perfect occasionally. *Benvalio* (Mr. Marr) was satisfactory, without attempting to be obtrusive. *Tybalt* (Mr. Heywood) was hard, and not at all up in the stage business; his death being a clumsy affair, that created mirth; but the most remarkable feature was old *Capulet* (Mr. C. Shepherd), who was so successful in the caricature department, that we regret, but only on his account, that the Keeley burlesque establishment is no longer in existence. An actor that, with so little effort, could so continuously operate upon the cachinatory muscles of his audience, would have been a trump card at the Lyceum. We would, however, advise him, for the future, to eschew the pathetic of Shakspeare, and to devote his talent to that species of performance that is intended to be funny.

#### THE DRAMA OUT OF TOWN.

**JERSEY.**—The theatre is progressing most favourably, and the drama appears to be in high repute. His Excellency the Lieutenant-governor set the praiseworthy example of doing honour to himself by patronising the performances on the 17th, when the theatre was full, and fashionably attended, the play being the *Love Chase*, which was well acted, affording infinite pleasure to all present, amongst whom were Lady Reynett, Mr. and Miss Campbell, Sir Thomas Le Breton, Majors Fraser and Du Vernet, Colonel Guerson, Colonel and Mrs. Creagh, Colonel Hart, Major Treeve, and all the officers of the garrison. The band of the town regiment of militia was in attendance. And on Wednesday last, the *Hunchback* was performed, by desire, and under the immediate patronage of Colonel and Lady Creagh, and the officers of the 81st; and Major Hennis, and the officers of the Royal Artillery. The house was crowded. This is as it should be—the drama is worthy of patronage—it is an intellectual, moral, and instructive entertainment; and those who encourage it, serve the cause of education—theatrical representations being well calculated to diffuse general information. The great Lord Chesterfield wrote—"A well governed stage is an ornament to society; an encouragement to wit and learning; and a school of virtue, modesty, and good manners."

**MANCHESTER.**—The opera season at the Theatre Royal was brought to a close on the evening of Wednesday last, the *Night Dancers* being repeated for the fifth time, in which Allen, Miss Georgianna Smithson, and Miss Sara Flower, from the Princess's Theatre, aided by Miss Kenneth and Mr. P. Corri, appeared. The business has been moderately good; but not equal to what, no doubt, was anticipated. It is supposed that a French company will shortly appear.

At the Queen's, although there is a decided improvement, the patronage is insufficient to warrant the term good being applied to the business. Mr. Charles Pitt has terminated his engagement, and Mr. H. Bedford has been retained for a limited number of nights. The system of starring such persons, who are, nevertheless, actors of merit, is like making a mountain out of a mole-hill; and we do not wonder at English theatricals falling into disrepute. 'Tis to be hoped the custom will soon be amongst the things that were.

**MACCLESFIELD.**—The theatre is open under the management of Mr. W. E. Mills, with a respectable company; but "the times are out of joint," and theatrical amusements are luxuries not to be indulged in by all classes of society; the poor can't go; the rich won't; and so between the two, the theatre is almost deserted. The Chiarini Family, who are exceedingly clever artists, have been engaged.

**LIVERPOOL.**—During the past week, Mrs. Warner and Mr. Graham have been playing at the Royal, decidedly adding as well to the nightly receipts as to the nightly entertainments. Of the lady's talent there cannot be a second opinion, she

is most assuredly a No. 1 in her line of character. Of Mr. Graham, when we say he is a good actor, we do not mean to imply that he is equal to a first-rate situation in a metropolitan establishment.

The Amphitheatre still pursues the even tenor of its way, being fairly patronised according to the depressed state of theatricals generally. But its doors are always open, the pieces are well acted, and the public never disappointed. Under such circumstances the manager, Mr. Copeland has but little cause to complain, while the public cannot find fault with him.

**IPSWICH.**—Mr. Henry Russell gave his musical entertainment on the evenings of Monday and Tuesday last, at the theatre, the which were well attended. The next being the race week, Mr. C. Poole will open the theatre with a well-selected dramatic company, which, from his established reputation, we doubt not will be well attended.

There never were so few provincial theatres open as at the present moment, and consequently so many of the profession unemployed.

**NEWCASTLE-UPON-TYNE.**—Decidedly our greatest nationality is the race course. Like the carnivals abroad, the races in this country are looked forward to with avidity by all classes of the community, and it is but fitting that at such a period an entertainment worthy of being witnessed by an intellectual people should be provided. Therefore, with the races, the theatre opened, in order that the people might be enabled to pass their evenings profitably—pleasingly, else, for the want of a proper amusement, they might fall into excesses and errors fatal in their results. So thought the wisdom of ancient Rome and Greece, and theatricals were provided by the government, and for that purpose wrote Aristophanes, Euripides, and Sophocles; and such is the opinion of the continental states at the present day; and so would the English government think could places be created to reward its firm supporters!

The Theatre-Royal opened for the race week and another on Monday last, Mr. E. D. Davis having provided liberally for the occasion. The business has been good.

#### MUSIC.

**ROYAL ITALIAN OPERA.—COVENT GARDEN.**—The opera of *I due Foscari*, by Verdi, has been twice performed at this theatre. Grisi, Mario, and Ronconi exerting their splendid talents to carry off what would otherwise have been considered a very heavy opera. Of the music we have before given our opinion, on the occasion of its being performed at her Majesty's Theatre. The whole work does not contain a single air that you can put to memory. What must then have been the vocal power displayed to have made an indifferent opera succeed to the admiration? Grisi and Mario were both very great; it was evident that they were doing their utmost to produce effect, which was as evidently felt on the part of the audience; but of Ronconi, there appear to be different opinions, some considering his *Figaro*, others that his *Doge* in this opera was the best representation. Where any doubt even can exist on two such opposite characters, it is clear that there must be immense versatility of talent, and such Ronconi no doubt possesses. We, however, confess to a leaning for him in the comic character. As *Figaro* his performance is unrivalled, as the *Doge* we are rather inclined to think that Coletti is quite his equal, setting aside the want of height of figure which seems indispensable for dignity, the face of Ronconi does not adapt itself readily to the serious cast; a countenance that naturally beams with intelligence while portraying comedy, requires some little exertion to cast itself into the tragic form. His acting, which as comic seems to belong to his everyday life, seems as tragic to be on stilts; and though unquestionably he was very great in some parts, particularly in the last scene, on the whole we prefer his *Figaro*, while we would wish to speak also in terms of the highest admiration in his representation of the *Doge*. The three were called

forward several times, and richly deserved this well merited mark of approbation.

#### CONCERTS.

**PHILHARMONIC CONCERTS.**—The last of the season took place on Monday, and concluded what must be considered a very successful season. The following is the programme:—

##### PART I.

Sinfonia in C, No. 6 ..... Mozart.  
Air, "Jours de mon enfance," Madame  
Gras Dorus, Violin Obligato, M. Sainton  
(Le Pré aux Clercs) ..... Herold.  
Concerto in E Minor, Violin, Herr Hellmesberger ..... De Beriot.  
Recit. "Camilla hier" } Her Pischek  
Air "Du die mit holder" } Herold.  
Overture, Leonora ..... Beethoven.

##### PART II.

Overture, The Naiades ..... W. S. Bennett.  
Recit. "Du village voisin" } Madame Gras  
Air, Dás l'enfance" } Dorus Auber.  
Sinfonia Pastorale ..... (Le Serment.) Beethoven.  
Duetto, "Cruel perché," Madame Gras  
Dorus and Herr Pischek (Le Nozze di  
Figaro) ..... Mozart.  
Overture, The Ruler of the Spirits ..... C.M. von Weber.

To say that the music was well played would only be to utter a foregone conclusion; for, with the same materials and under the same circumstances, the same results may be supposed to follow. The vocalists were, as may be seen above, Madame Dorus Gras and Pischek; and we cannot congratulate either on the selection or the performance; the first is now nothing but a vocal machine, executing not over well, and without exciting the least sensation in the audience. The latter displays much mechanical power, but is coarse, and at the same time artificial in his delivery; the bursts of sound are too much of an exaggerated nature to be either characteristic of the sentiment or even pleasing. Sainton's accompaniment to Herald's air was a very fine performance, and the power of tone he displayed made it a matter of prudence that Herr Hellmesberger should put off his concerto until the ears of the audience had somewhat got rid of the previous sensations; at least this we take to be the right reading. Mr. Cooke, the leader, came forward to say that the parts of the concerto were mislaid; an occurrence unheard of at a philharmonic concert, and improbable, seeing that the concerto must have been rehearsed only on the Saturday before, and everything must then have been right, or it would not have been played at all.

This being the last, it behoves us to say a few words upon the series. The performance of the orchestra throughout has been unexceptionable; the vocal music might perhaps have been better selected. But there has been most certainly a great deficiency in concertos; we have had but three on the piano, a circumstance that has given rise to many surmises as to undue influence having been used to prevent the bringing forward of young and promising artists. Those who have hitherto kept the field must know there is a time to retire, and it is better to do it with a grace; in fact, to make a virtue of necessity. The other concertos, principally for the violin have been nothing remarkable, Vieuxtemps, Blagrove, Welby, Joachim, and Hellmesberger, being the performers; and one on the flute Signor Ciardo, as creditable a performance as any of the season. There have been complaints that no music of English composers has been produced, with the exception Mr. Bennett's *Naiades* and the concerto he played. Before the complaints are made, we should feel obliged to those who make them, to point out the composers; for, with the one exception of Mr. Bennett, there does not appear to be one who ought to assume the name. A writer of music is not a composer; and with every feeling of nationality, we are sorry to confess that the natives for the most part belong to the first-named class.

As regards pecuniary matters it would appear that the season has been most profitable. That this has been greatly owing to the superior style of performance brought about by Signor Costa must be evident; and yet there are to be found some who still harp upon the appointment of a foreigner! Is not music an universal art? And every professor,



from whatever country, should he be received as a general member of the fraternity, or as an alien? We only hope it may be our good fortune to find Signor Costa at the same post again, as it will be a guarantee that the subscribers may expect an equally brilliant performance to that they have received this year.

**ANCIENT CONCERTS.**—The seventh took place on Wednesday, and gave a tolerably promising programme.

PART I.			
Chorus.	"From the censor." ..(Solomon) ..	Handel.	
Aria.	"In questa tomba." .....	Beethoven.	
Aria.	"A Te, fra tanti affanni (Davide penitente)" .....	Mozart.	
Recit.	"Tiefar, stets tiefer." .....	(Jephthah)	Handel.
Air.	"Tragt sie, Engel" .....		
Aria.	"Parto, ma tu ben mio (La Clemenza di Tito)" .....	Mozart.	
Recit.	"Jehovah, crowned." .....	(Esther) ..	Handel.
Chorus.	"He comes." .....		
Recit.	"Vainement Pharaon" .....	(Joseph)	Mehul.
Air.	"Champs paternels." .....		
Recit.	"Armida dispettata." .....	(Rinaldo)	Handel.
Aria.	"Lascia ch'io pianga." .....		
Quartetto and Semi-Chorus.	"No, no, ahimè! (Joseph) .....	Mehul.	
Chorus.	"How excellent." .....	(Saul) ..	Handel.

PART II.			
Overture.	.....(Lodoiska) .....	Cherubini.	
Aria.	"Resta ingrata." .....	(Armida)	Sacchini.
Recit.	"E mi lasci così." .....		
Duetto.	"Ne' giorni tuoi felici." .....	(Olimpiade)	Paisiello.
Solo and Chorus.	"Non sdegnare." .....		Gluck.
Air.	"Bald muss ich dich verlassen." .....		Mozart.
Recit.	"Oh Dei." .....		
Quintetto e Coro	"Dei! conservate." .....		Mozart.
	(La Clemenza di Tito) ..		
Air.	"Jeunes filles." .....	(Anacreon) ..	Cherubini.
Duetto.	"La dove prende." .....	(Il Flauto Magico)	Mozart.
Chorus.	"Hail, children's children." .....	(King Stephen) ..	Beethoven.

The principal vocalists were Mesdames Caradori Allan and Dorus Gras, and Miss Bassano; Messrs. Roger, Reeves, Machin, and Pischek. It was the first appearance of Mons. Roger at these concerts, but he did not make any sensation; his style is essentially of the French school, with all the faults of exaggeration, false sentiments, and affectation; he has, however, a fine voice, which he manages well. Of the other singers little need be said; they sang in their usual style of excellence, whatever that may be; and the concert, although not very well attended, passed off with a little more of life than usual here.

The first concert of the Festival Choral Society's third season took place at the Town Hall, on Thursday evening last, under the pleasing auspices of a full room. The performance commenced with Romberg's celebrated overture in D, which, in good taste, was used as an introduction to an ode by the same composer, entitled "The Transient and the Eternal," and which was heard for the first time in Birmingham. The overture was played with great precision and effect, by a moderate-sized but well-appointed band, ably led by Mr. Willy, but the ode suffered from an indcision and want of energy in the principal singers, especially apparent in the Misses Williams, who evidently lacked both previous study and a rehearsal. We would hint to these young ladies that for the reputation of a perfect artiste, something more of exertion is necessary than the getting up of a few popular arias and duets, with the safe though feeble performance of the pianoforte. These, it is true, may command encores from an audience of mixed tastes, but alone, they will not advance their reputation with those who love and appreciate good music, such as that for which they were engaged on this occasion. "The Transient and the Eternal," as an entire work, is full of beautiful points, which (notwithstanding the feeble manner in which they were given by the soli vocalists) had frequent and effective justice done to them both by band and chorus. The organ performance by Herr Kloss was a treat of the highest order. The style in which he played the Fugue by Handel at once stamped the executant as a truly finished performer, while the exquisite manner in which he varied, by the most extraordinary harmonic treatment, the worn out subject "God save the

Queen," proved him to be as profound as a contrapuntist as he was clever as an instrumentalist. He was most enthusiastically encoered, and in reply gave, in a fresh variation of the subject, a specimen of pedalling that we have never heard excelled. Miss Stevens joined the Misses Williams in Mendelssohn's delightful unaccompanied trio, from the *Elijah*, "Lift thine eyes," which obtained the compliment of an encore. Mr. Locket's clear, fresh, tenor voice told with excellent effect in Haydn's gem of airs. "In native worth," the violoncello obligato to which was given in good tone by Herr Hausman, but we could not see the propriety of this gentleman's dragging the time in the manner in which he occasionally indulged. Mr. Machin gave Callcott's "Angel of Life" with much taste, and was warmly and deservedly applauded in it, as he was also in Loder's "Young Philip, the Falconer," a song more remarkable for heartiness than for musical effect. The Misses Williams, in the second part of the entertainment, were more at home than in the ode, executing, as they did, some of their stock pieces. The duet singing of these young ladies is excellent of its kind; but, as Catalini observed of the singing of a popular vocalist of her day, "c'est le premier de son genre, mais son genre n'est pas le premier." There is generally a blending quality in the voices of sisters, and they certainly have this to perfection. The entertainment concluded with every mark of satisfaction from the audience.

The musical world will be delighted to find that, contrary to expectation, Jenny Lind purposes visiting the provinces, and that one of her earliest visits will be to Birmingham, where she will appear at a concert to be given at our Town Hall, for the benefit of the funds of the Hebrew National Schools, which will take place early in September next.—*Birmingham Herald*.

#### LETTERS ON GOSS'S INTRODUCTION TO HARMONY AND THOROUGH BASS.

NO. VII.

"The greatest enemy to science, is he who conceals the causes that retard its progress."

**CHAPTER XX.**—"Further remarks on Harmonising a given Bass, and hints towards Harmonising a given Melody."—The first sentence of this chapter is excellent; and had our author done it justice, the student might have some hope of arriving at classical harmony, thus:—"In harmonising his future basses, the student.... will occasionally make use of every chord," and this is assuming that every chord has been mentioned in this work. Examine all my letters, and it will be perceived that few chords are treated of; and none, with exception of the dominant and diminished 7ths, which are the two chords easiest to talk about, and readiest used by uneducated musicians, have been disposed of in a satisfactory manner.

"Hints to Harmonising a given Melody."—This appears to me to be a useless investigation, because harmony does not consist of one part, but two or more parts. I am aware of the old fashioned method of teaching to harmonise a melody; but it is far more sapient to teach students to have a thorough knowledge of harmonising in two parts, than harmonising a melody in three or four parts. To accomplish the one requires a systematic arrangement of the twenty harmonious intervals or duads in music; the other may be vaguely taught without method. I will leave the readers to judge which of the two is the surest, quickest, and the best way of harmonising a melody, or bass either.

Our author conducts this subject upon the restrictive principle, by insisting on certain chords being best adapted to certain notes of the major scale. The melody is no more restricted in this respect than any other part. Besides, no mention is made of harmonising the minor scale.

In a note at the bottom of p. 72, the student is referred to *Jacob's National Psalmody*, as "examples of chants and of psalms." If any book ought not to meet the eye of the student, it is this one; because it is unclassical, and like our author's

work on harmony, so simple, as to call forth the following stricture, which I give in the language of Sir Joshua Reynolds:—"Simplicity, when so very inartificial as to seem to evade the difficulties of art, is a very suspicious virtue." All who admire the great masters, and desire to advance the science of music, must willingly respond to Sir Joshua's observation. There are many such arrangements of psalmody as Mr. Jacob's, which, if burned, would be a surer test of the progress of music in this country than all the *furors* made about operas and concerts; because, if the connoisseurs of music (who are a host in themselves), really admired music, they could not sit in a church to hear the mawkish melodies and low style of harmonies employed to hymn the praise of the Great Jehovah.

Let me not be understood to mean that I object to the opera stir; on the contrary, I welcome this movement, because I believe it will, eventually, be productive of good effects in many respects. Opposition (I say this in no hostile feeling to Mr. Lumley) in this commercial country almost universally benefits the public. Can we doubt this when we listen to the vastly improved state of the well known splendid orchestra of the Royal Italian Opera: will not this give an additional spur to the orchestra of her Majesty's Theatre, which is now a little better than it was, and would be far better if the conductor would insist on every member of the band to suppress the force they exercise; and especially caution the bassoon from producing tones not unlike the *vox humani* stop of an old organ. Again, look at the new vocalists—Jenny Lind at the head of them—then Albani. Is not the extraordinary talent of Signor Ronconi becoming a subject of general astonishment and admiration? When was the Italian opera brought to such perfection as it is at this time at Covent Garden? Lastly, and not least, may it not reasonably be expected that this opposition will be the means of bringing out many more of the operas of the great masters, which abound in greater beauties than is generally known. M. Costa's skill only is wanted to make them favourites with our enlightened public. I consider Meyerbeer a great master, and has not Mr. Balfo—or rather Jenny Lind and Staudigl—made the noble opera, *Robert le Diable*, a popular one in this country? I cheerfully wish the success of both opera houses—that one has my heartiest wishes whose performances most contribute to wholesome and intellectual enjoyment, and have a beneficial influence on the art. I now return to my subject. "As almost every bass," observes our author at p. 70, "is susceptible of being harmonised in many different ways"—had he have added, "and as all the chords have been thoroughly discussed this will now be found no very difficult task." How much more justly could he proceed by stating that it would "be highly improving to the student, and would give him a great command of harmony, to compose a variety of accompaniments to the same bass;" but as some of the chords—i.e., the tools of harmony—are wanting, the student has little chance to accomplish the desired task this sentence imposes on him.

"Of Harmonising an Inner Part."—All our author remarks on this head are contained in these few words:—"An inner part may in general be harmonised with the same chords, as if it formed the upper part." Now, an inner part may always be harmonised, as if it formed any part; but even this information is so self-evident that it required no notice; yet there are matters concerning the inner parts which do deserve much consideration. The first being the necessity of their producing flowing melodies; the second, to inform the student how this is to be managed; the third, the effect their relative situation has on harmony; the fourth, the difference between inner melodies, that move conjunctively to those that move disjunctively; these are considerations worthy of a theorist's attention, and would show why dispersed harmony is preferable to close; and why, therefore, arrangements for the organ and pianoforte are unclassical and unworthy of a sound and sincere musician's patronage.

CHAPTER XXI.—"Of Rythm."—It is not to be expected from the nature of this work, that this subject should be copiously treated, being a branch in the science requiring much investigation; so I pass on to

CHAPTER XXII.—"Of Allowable Consecutives."—This matter is treated similarly to the generality of musical works, i.e. by pointing out what constitutes allowable consecutives without assigning any reason.

CHAPTER XXIII.—"Of Inharmonic Modulation."—Our author supposes that "the principal chord employed in this species of modulation, is the diminished 7th," but in classical harmony we find other discords as frequently undergoing a similar treatment.

"Resolution of the Diminished 7th, and its Inharmonic Changes."—In my last letter I proved that our author (I might add Dr. Crotch and Mr. Hamilton), in a seven-fold manner confounds the terms resolution, suspension, and retardation; in the present letter I will show that this heading gives to the treatment of dissonances TWENTY-FIVE contradictions. This will be demonstrated by referring to Nos. 1, 2, 3, 5, in the table I presented last week, showing what took place with every dissonant in my "Adagio." What student can arrive at a clear perception of anything when encumbered with twenty-five contradictions? Can the elements of a science, so conducted, be sound? Our author supposes that if a dissonant note be called by another name, it must be resolved. Let an organist, for example, strike the chord G sharp, B, D, F, would a listener in the body of a church hear the F resolved, because, for the convenience of a theory of music, the organist chooses to call it E sharp? To designate it suspension would also be illogical, because the dissonant note F if changed into the (consonant) root E sharp forms another chord, in another key. An inharmonic change, therefore, is distinctly a different treatment from either resolution or suspension, and unless this distinction be observed by the aid of technical language, confused notions respecting resolution must follow.

The manner in which our author refers to the inharmonic changes and modulations of the diminished 7th are as abstruse as they are unnecessary. This chord (as I have before observed) is the easiest to introduce into harmony; and frequently when an indifferent composer is in want of ideas and materials, he revels in this chord with as much delight as a child who paddles about in shallow water, and fancies he is doing it as fine as a man who swims in deep water.

The musical examples throughout this work are in no way calculated to produce a classical harmonist.

Conclusion.—The works of Dr. Crotch and Mr. Hamilton contain nearly all the faults of this work; to review them, therefore, is quite unnecessary. Since then, it is palpable that these works fail in their object, either they should be revised, or an entirely new theory conducted on logical principles should be written. This would give higher intelligence to the professors of music; teach critics how to review and write on art; then the public would become true connoisseurs of music and patronise those musicians least who most neglected the study of that science to which they dedicate their whole lives.

I will only add that this Journal is open to the author, teachers, patrons, and friends of the work I have so closely criticised in these letters, to reply to my strictures; but, for their sakes, I advise them not to do so although I wish some one dare; because it would draw out more truth, and further reveal the causes that retard the progress of the science of music.

FRENCH FLOWERS.

3, Keppel-street, Russell-square.

In one of the Parisian courts Mlle. Carlotta Grisi has been cast in 10,000 francs and damages, at the suit of M. Leon Pillet, manager of the French Grand Opera, for taking French leave of her engagement, and running off to London.

# MISCELLANEOUS.

AUBURN HAIR.—The poets of antiquity, and the modern ones after them, talk much of yellow and golden tresses, tresses like the morn, &c. Much curiosity has been evinced respecting the nature of this famous poetical hair, and as much anxiety shown in hoping that it was not red. May we venture to say, in behalf of red hair, that we are not of those in whose eyes it is so very shocking. Perhaps, as "pity melts the soul of love," there may be something of such a feeling in our tenderness for that Pariah of a colour. It must be owned that hair of this complexion appears never to have been in request, and yet, to say nothing of the general liking of the ancients for all the other shades of yellow and gold, a good red-headed commentator might render it a hard matter to pronounce that Theocritus has not given two of his beautiful swains hair amounting to a positive fiery. Fire-red is the epithet, however it may be understood.

"Both fiery-tressed heads, both in their bloom."

We do not believe the golden hair to have been red; but this we believe, that it was nearer to it than most colours, and that it went a good deal beyond what it is sometimes supposed to have been, auburn. The word yellow, a convertible term for it, will not do for auburn. Auburn is a rare and glorious colour, and we suspect will always be more admired by us of the north, where the fair complexions that recommended golden hair are as easy to be met with as they are difficult in the south. Both Ovid and Anacreon, the two greatest masters of the ancient world in painting external beauty, seems to have preferred it to golden, notwithstanding the popular cry in the other's favour; unless, indeed, the hair they speak of was too dark in its ground for auburn. The Latin poet, in his fourteenth love-elegy, speaking of tresses which he says Apollo would have envied, and which he prefers to those of Venus as Apelles painted her, tells us, that they were neither black nor golden, but mixed, as it were, of both. And he compared them to cedar on the declivities of Ida, with the bark stripped. This implies a dash of tawny. We have seen pine-trees in a southern evening sun take a lustrous burnished aspect, between dark and golden, a good deal like what we conceive to be the colour he alludes to. Anacreon describes hair of a similar beauty. His touch, as usual, is brief and exquisite:—

"Deepening inwardly, a dun;  
Sparkling golden, next the sun."

Which Ben Johnson has rendered in a line,

"Gold upon a ground of black."

Perhaps the true auburn is something more lustrous throughout, and more metallic than this. The cedar, with the bark stripped, looks more like it. At all events, that it is not the golden hair of the ancients has been proved, in our opinion, beyond a doubt, by a memorandum in our possession, worth a thousand treatises of the learned. This is a solitary hair of the famous Lucretia Borgia, whom Ariosto has so praised for her virtues, and whom the rest of the world is so contented to think a wretch.\* I was given us by a lamented friend,† who obtained it from a lock of her hair preserved in the Ambrosian library at Milan. On the envelope he put a happy motto,

"And beauty draws us with a single hair."

If ever hair was golden it is this. It is not red, it is not yellow, it is not auburn: it is golden and nothing else; and, though natural-looking too, must have had a surprising appearance in the mass. Lucretia, beautiful in every respect, must have looked like a vision in a picture, an angel from the sun. Everybody who sees it cries, out and pronounces it the real thing. We must

\* Mr. Roscoe must be excepted, who has come into the field to run a tilt for her. We wish his lance may turn out to be the golden lance of the poet, and overthrow all his opponents. The greatest scandal in the world is the readiness of the world to believe scandal.

† Lord Byron.

confess, after all, we prefer the auburn as we construe it. It forms, we think, a finer shade for the skin; a richer warmth; a darker lustre. But Lucretia's hair must have been still divine. Mr. Landor, whom we had the pleasure of becoming acquainted with over it, as other acquaintances commence over a bottle, was inspired on the occasion with the following verses:

"Borgia, thou once wert almost too august,  
And high for adoration;—now thou'rt dust!  
All that remains of thee these plaits unfold—  
Calm hair, meand'ring with pellucid gold!"

The sentiment implied in the last line will be echoed by every bosom that has worn a lock of hair next it, or longed to do so. Hair is at once the most delicate and lasting of our materials, and survives us like love. It is so light, so gentle, so escaping from the idea of death, that, with a lock of hair belonging to a child or a friend, we may almost look up to heaven and compare notes with the angelic nature, may almost say, "I have a piece of thee here not unworthy of thy being now."—From Leigh Hunt's *Men, Women, and Books*.

SENTIMENT IN BEAUTY.—We find beauty itself a very poor thing, unless beautified by sentiment. The reader may take the confession as he pleases, either as an instance of abundance of sentiment on our part, or of an evidence of want of proper ardour and impartiality. But we cannot, and that is the plain truth, think the most beautiful creature beautiful, or be at all affected by her, or long to sit next her, or go to a theatre with her, or listen to a concert with her, or walk in a field or a forest with her, or call her by her Christian name, or ask her if she likes poetry, or tie (with any satisfaction) her gown for her, or be asked whether we admire her shoe, or take her arm even into a dining-room, or kiss her at Christmas, or on April-fool day, or on May-day, or any other day, or dream of her, or wake thinking of her, or feel a want in the room when she has gone, or a pleasure the more when she appears unless she has a heart as well as a face, and is a proper good tempered, natural, sincere, honest girl, who has a love for other people and other things apart from self reference and the wish to be admired. Her face would pall upon us in the course of a week, or even become disagreeable. We should prefer an enamelled tea-cup; for we should expect nothing from it. We remember the impression made on us by a female plaster-cast hand sold in the shops as a model. It is beautifully turned, though we thought it somewhat too plump and well fed. The fingers, however, are delicately tapered; the outline flowing and graceful. We fancied it to have belonged to some jovial beauty, a little too fat and festive, but laughing withal, and as full of good-nature. The possessor told us it was the hand of Madame Brinvilliers, the famous poisoner. The word was no sooner spoken than we shrank from it as if it had been a toad. It was now literally hideous; the fat seemed sweltering and full of poison. The beauty added to the deformity. You resented the grace, you shrank from the look of smoothness as from a snake. This woman went to the scaffold with as much indifference as she distributed her poisons. The character of her mind was insensibility. The strongest of excitements was to her what a cup of tea is to other people. And such is the character, more or less of all mere beauty. Nature, if one may so speak, does not seem to intend it to be beautiful. It looks as if it were created in order to show what a nothing the formal part of beauty is without the spirit of it. We have been so used to it with reference to considerations of this kind that we have met with women generally pronounced beautiful, and sroken of with transport, who took a sort of ghastly and witch-like aspect in our eyes, as if they had been things walking the earth without a soul, or with some evil intention. The women who supped with the Goule in the "Arabian Knights" must have been a beauty of this species.—Leigh Hunt's *Men, Women, and Books*.

JENNY LIND IN THE PROVINCES.—What prices are to be charged what prices will pay—on Jenny's nights in Liverpool and Manchester. Twofold the ordinary prices won't do, and would



manager venture to ask more? If he do, provincial audiences may turn sulky, as metropolitan did when Paganini wanted to come the double fiddle over them in 1831; and even if they should be bitten to the extent we are here by the prevailing rabies, how is jobbery in tickets, and all the consequent annoyances, to be prevented? It don't be too sure you will have any chance at all of solving these queries. You will observe from Thursday's report of the proceedings in the Judges' Chambers, that Bunn is determined to arrest the Nightingale as soon as her Majesty's Theatre closes, to prevent her leaving this country before his action against her is tried, which, it appears, cannot come on till Christmas. And, wonderful a catch as she is, it may be questioned if any body would guarantee, on her behalf, the ten thousand pounds at which the Drury Lane "blaze of triumph" luminary lays his damages. That he will make the most of his case there can be little doubt, for his leader is Fitzroy Kelly, who made so much of Tawell's apple pips, as lately mentioned under this head. Justice Coleridge observed, that the threat of arrest was one cause why it was desirable that the proceedings should be gone on with as speedily as possible, and it will also be a cause, and a most powerful one, in inflaming the existing excitement about Jenny, by raising the question as to the probability of her keeping her provincial engagements. Besides Manchester and Liverpool, she is announced to sing twice at Birmingham, once being for the Hebrew Schools of that town: a circumstance which will, no doubt, afford Mr. D'Israeli an opportunity of again illustrating the supremacy of the Caucasian race, by classing Miss Lind among those descendants of the daughters of Jacob, to whom already belong Pasta and Grisi, according to this oracle of Mosaic omnipunctuality.

**STATUE OF LORD CHATHAM IN NEW YORK.**—This interesting relic of colonial times has again been brought to light. In 1768, by an Act of the Legislature of New York, Sir C. Baker and Mr. R. Charles were authorised to pay for the statues of George III. and William Pitt, previously ordered. That of his Majesty was placed in the Bowling-green, and Mr. Pitt's was set up in Wall-street. In 1773 the political iconoclasts of this city showed such a disposition to deface and destroy the statues, that a law was passed imposing a fine of £500 currency on any who should attempt to injure them. It appears that General Washington, at a subsequent period, while in possession of the town, showed his respect for the arts by issuing a general order with a similar purpose. Pitt's statue, however, disappeared for many years, and was next discovered in the corporation yard, deprived of its head, which was a separate piece of marble, and fastened to the trunk by an iron rod. It next came into the possession of Ball Hughes, the sculptor; and afterwards was set up in a small garden in the rear of a store in Water-street. Recently, during extensive repairs of that building, it was thrown down and covered with rubbish: and now it has been removed to the 5th Ward Hotel, where it is to be placed at the corner of Franklin and West Broadway. It is even now an object of great curiosity.—*New York Journal of Commerce.*

**AN EDINBURGH GENIUS.**—A house-painter and glazier in Edinburgh having become convinced that he was at the very top of his profession, and could add no more to his stock of knowledge in "Auld Reekie," took into his head the other day to pay a visit to Italy, and have a personal inspection of the performances of the great Italian painters. Before leaving he called upon a friend in the High-street, and announced his intention in these words:—"I say, Willie, ye ken I am at the head o' house-painting in Embro', and can learn nae mair here, so I am just on my way to visit the painters o' Italy, to see what can be made o' them." Commending his resolution, his friend replied, "Weel, Sandy, I think ye're right, after s'; but when ye are at it, at any rate I would strongly recommend a visit, in passing, to the glaziers o' Switzerland."

**THE APPROACHING EXHIBITION.**—The Lords Commissioners of her Majesty's Treasury, with a view to the encouragement and excellence of the ensuing exhibition, and to render every assistance and privilege with respect to the importation and delivery of paintings executed by British artists abroad, without their sustaining any damage, authorised the revenue authorities to give directions for the admission duty free, of the pictures intended for the approaching exhibition at Westminster-hall, which have been executed by British artists as before stated, and were expected to arrive at the port of London, or in course of arrival from the Continent; and further, requesting them to give permission for the cases containing the pictures in question to be landed without any examination of them taking place at the time, on the quay or place of unshipment; and, in lieu thereof, to be first opened at Westminster-hall, or at the residences of the respective artists or their agents; and for the necessary examination to take place there in the presence of the officers of the revenue. Several of the paintings are of very large dimensions.

**MRS. SIDDONS.**—"During my residence in Liverpool I had an opportunity of seeing what very few have witnessed, Mrs. Siddons acting a romping character in a farce (*Charlotte*, I think the name is), *The Apprentice*. The company had just arrived under her husband, Mr. Siddons, and the bill of fare had been distributed. The lady intended for the character failed to make her appearance, and Mrs. Siddons volunteered to take it, after having performed her part in a tragedy. Having never yet heard of Mrs. Siddons, she being, I believe, but just come out, I paid no attention to her acting. Her reputation, however, was speedily established; and having mentioned the incident in London, it was doubted, and thought to have been a mistake. As I had the pleasure of meeting Mrs. Siddons occasionally many years after, I once took the liberty of asking her the question, observing to her, that my account of it had been doubted, and that some other had been mistaken for her. She replied, that she was then very young, and was often put into characters neither suitable nor agreeable to her."—*Sir John Barrow's Memoirs.*

**LOVE OF THE BEAUTIFUL.**—An American countryman, fresh from the magnificent woods and rough clearings, was one day visiting the owner of a beautiful seat in Brookline, and, walking with him through a little grove, out of which all the underbrush had been cleared, paths had been nicely cut and gravelled, and the rocks covered with woodbine, suddenly stopped, and, admiring the beauty of the scene, lifted up his hands and exclaimed, "This I like: this is nature with her hair combed."

**VISIT OF JENNY LIND TO MANCHESTER.**—The spirited and enterprising proprietor of our Theatre Royal has succeeded in making arrangements for the appearance of Mlle. Jenny Lind at the theatre for two nights, in the middle or end of August. With her some of the principals from her Majesty's Theatre (amongst whom we have heard the name of Signor Lablache mentioned, although we cannot speak positively as to its truth, but think it highly probable) will also come down. The performance on each occasion will be one of the most successful of the operas in which Mlle. Lind will have appeared in London, and from what we have heard they will be produced in a style such as no English provincial town has before witnessed.—*Manchester Courier.*

**AMATEUR PERFORMANCE.**—Covent Garden is to be the locale of the two amateur dramatic performances, in London, for the promotion of Leigh Hunt's annuity. The most thriving actors take benefits at regular seasons. A theatrical benefit was, formerly, an established part of a dramatic writer's profits. Mr. Leigh Hunt is a dramatic writer himself, and is further associated with the stage by a series of elegant criticisms on some of its greatest ornaments. It has appeared to many who are interested in literature and art, that a theatrical performance for his benefit would be at once the most delicate and easy mode of attaining

the end in view; and that, if the performance could be achieved by amateurs, themselves associated with letters and art, it would be such an honourable recognition of his claims, and such an appeal to the public by literature in behalf of literature, as Mr. Hunt might naturally regard with no other feeling than pride. The gentlemen who acted together at Miss Kelly's and the St. James's Theatres, some two years ago, have readily and earnestly responded to this sentiment, and are happy to join together in such a purpose. The company will comprise Mr. Dudley Costello, Mr. George Cruikshank, Mr. Charles Dickens and Brothers, Mr. Augustus Egg, Mr. John Forster, Mr. Douglas Jerrold, Mr. John Leech, Mr. G. H. Lewes, Mr. Mark Lemon, Mr. R. B. Peake, Mr. Frank Stone, Mr. T. J. Thompson, and others. There will be two performances in London, at the Royal Italian Opera, Covent-Garden. The first will take place on Wednesday, July 14, when will be presented Ben Jonson's comedy of *Every Man in his Humour*, and a farce. The second will take place on Monday, July 19, when will be presented Shakspeare's comedy of *The Merry Wives of Windsor*, from the original text; the cast for the latter piece being—*Falstaff*, Mark Lemon; *Ford*, Forster; *Evans*, Leech; *Slender*, Douglas Jerrold; and *Page*, Charles Dickens. Who are to be the *Anne Page*, *Mrs. Page*, *Mrs. Ford*, *Mrs. Quickly*, it is not easy to surmise, but it may at least be assumed that Mrs. Butler will not be either. Addresses for these two occasions have been written by Sir Edward Bulwer Lytton and Mr. Serjeant Talfourd, and will be spoken on the respective evenings. There will afterwards be one performance, by the same gentlemen, and for the same object, at Manchester, and one at Liverpool.

In theatricals of less interest there is much preparatory stir, but small disclosures so far. Little appears to be known as to the intended movements at the Lyceum under the regime of Vestris and Mathews who on Monday commenced an engagement at the Princess's, where Macready and Mrs. Warner ceased to play on Saturday night. It is asserted that Madame has secured Buckstone, and if so she will have the most magnetic card on the English stage at the present moment, for as in the case of John Parry, people go to hear and see him predetermined to be delighted, and certain never to stop laughing while he is before them, no matter what he does or says, or what he doesn't.

**THE LATE MR. J. B. PAPWORTH.**—The death of Mr. John Buonarotti Papworth, late vice-president of the Royal Institute of British Architects, occurred on Wednesday the 16th inst., at his residence, Park End, St. Neot's, whither he had retired after more than fifty years of professional practice. Early in life his excellent judgment and kind heart acquired for him the intimacy of the leading artists, and also the confidence of many wealthy amateurs, as to the direction of their patronage, as well as to the decoration of their mansions. In this course he aided materially in introducing a tasteful style of modern furniture, which caused his selection by government for the trust of forming and directing the Somerset House School of Design. His works on garden and rural architecture, very favourably received by the public, were the results of his experience in landscape gardening, which he joined as a profession with his other art. Amongst the clients to whom he owed an extremely varied practice, he numbered several of the late branches of the royal family, especially the Princess Charlotte, and also the present King of Wurtemberg, from whom he, having designed the palace and English park at Kaunstadt, received the appointment of architect to his majesty. His sons will have the satisfaction of remembering how highly Mr. Papworth was respected, not only by his friends and by his clients, but also by those severer judges, the members of his own profession, to whose gratifying token of their esteem we gave publicity at the commencement of the year.—*Builder.*

**MR. BURFORD'S PANORAMA.**—We have attended a private view of the New Panorama of the Himalaya Mountains, comprising the British stations of Kussowlee, Loobathoo, and Simla. This range of mountains, at one time termed the Indian Caucasus, is interesting to the Anglo-Indian, as comprising what may be called the temperate zone to the Company's servants. Here the Governor-General takes his holidays, and here the dilapidated nabob retires to refit. The chief difficulty to the artist in such a subject is the aerial perspective, and when we say that this difficulty has been surmounted we say a great deal. The distant Sudj seems to lie at your feet without losing distance.

**SHAKESPEARE'S HOUSE.**—It has been suggested that the £2,000 required to prevent the destruction or removal of Shakespeare's house, might be raised by a guinea subscription, conferring on each subscriber a proprietorship in it to the extent of a two thousandth part, and the right of voting for the election of some person in reduced circumstances connected with the legitimate drama, who should reside there and receive all fees paid, with the exception of a sufficient sum each year to maintain the building in repair.

### ADVERTISEMENTS.

**ROYAL ITALIAN OPERA, COVENT-GARDEN.**—The Nobility, Subscribers, and the Public are respectfully informed that a grand Extra Night will take place on Thursday next, July 1st, on which occasion will be performed the opera of NORMA. The principal characters by Madame Grisi, Mlle. Corbani, Signor Salvi, and Signor Marini. To be followed by an Act of a favourite Opera, in which Mlle. Albini, Signor Mario, and other Artists will appear. To conclude with a New Grand DIVERTISSEMENT, in which Mlle. Plunkett will make her appearance; also Mlle. Baderna, Mlles. Delechaux, De Melisse, Stephan, M. Mabilie, &c., will perform.

Tickets, Stalls, and Boxes to be obtained at the Box-office, Bow-street; and at Messrs. Cramer, Beale, and Co.'s, 291, Regent-street.

The doors will be opened at Half-past Seven, and the performance commence at Eight o'clock.

### GRAND MORNING PERFORMANCE.

**ROYAL ITALIAN OPERA, COVENT-GARDEN.**—The Nobility, Gentry, and the Public are respectfully informed that a Grand MORNING CONCERT will take place on Friday, July 2, when will be performed (for the last time) Rossini's STABAT MATER, in which Madame Grisi, Madame Ronconi, Mlle. Corbani, and Mlle. Albini; Signor Mario, Signor Tagliacchi, and Signor Tamburini will appear.

After which, Beethoven's Overture to Leonora.

**A MISCELLANEOUS ACT,** in which Madame Grisi and Mlle. Albini will sing the celebrated Duet from Semiramide. Mlle. Albini will also sing the favourite Song from Lucresia Borgia. Signor Mario will introduce the Serenade, "Com 'e gentili," from Don Pasquale. And other most favourite morceaux from the Operas, will be sung by Madame Persiani, Madame Ronconi, Mlle. Corbani; Signors Salvi, Ronconi, Rovere, Marini, &c.

To conclude with Beethoven's Grand Battle Symphony, for the perfect performance of which two additional Military Bands will be engaged. Conductor, M. Costa.

Tickets, Stalls, and Boxes, to be had at the Box Office, Bow-street, and at Messrs. Cramer, Beale, & Co.'s, 291, Regent-street.

The doors will be opened at One, and the performance commence at half-past One o'clock.

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**THE EXHIBITION of the SOCIETY of BRITISH ARTISTS** (Incorporated by Royal Charter), at their Gallery, Suffolk-street, Pall-mall East, is now OPEN daily, from nine a.m. till dusk. Admission, 1s.

ALFRED CLINT, Secretary.

### ROYAL ACADEMY OF ARTS, TRAFALGAR-SQUARE.

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Admission (from Eight o'clock till Seven), One Shilling.  
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**THE ASSOCIATION TO PROMOTE THE FREE EXHIBITION OF MODERN ART.**—The Exhibition is now Open to the Public on Monday, Tuesday, Wednesday, and Thursday free; and on Friday and Saturday at 1s. each. Catalogue, 2d. each.  
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**THE NEW SOCIETY OF PAINTERS IN WATER COLOURS THE THIRTEENTH ANNUAL EXHIBITION IS NOW OPEN,** at their GALLERY, FIFTY-THREE, PALL-MALL, near St. James's Palace, from nine o'clock till dusk.

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### LIVERPOOL ACADEMY, 1847.

**WORKS OF ART** intended for the ensuing EXHIBITION of the Liverpool Academy, will be received by Mr. Green, 14, Charles-street, Middlesex Hospital, London, until the 12th of August next, from those Artists to whom the Academy's Circular has been sent.

WILLIAM GAWIN HERDMAN, Secretary.

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